

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

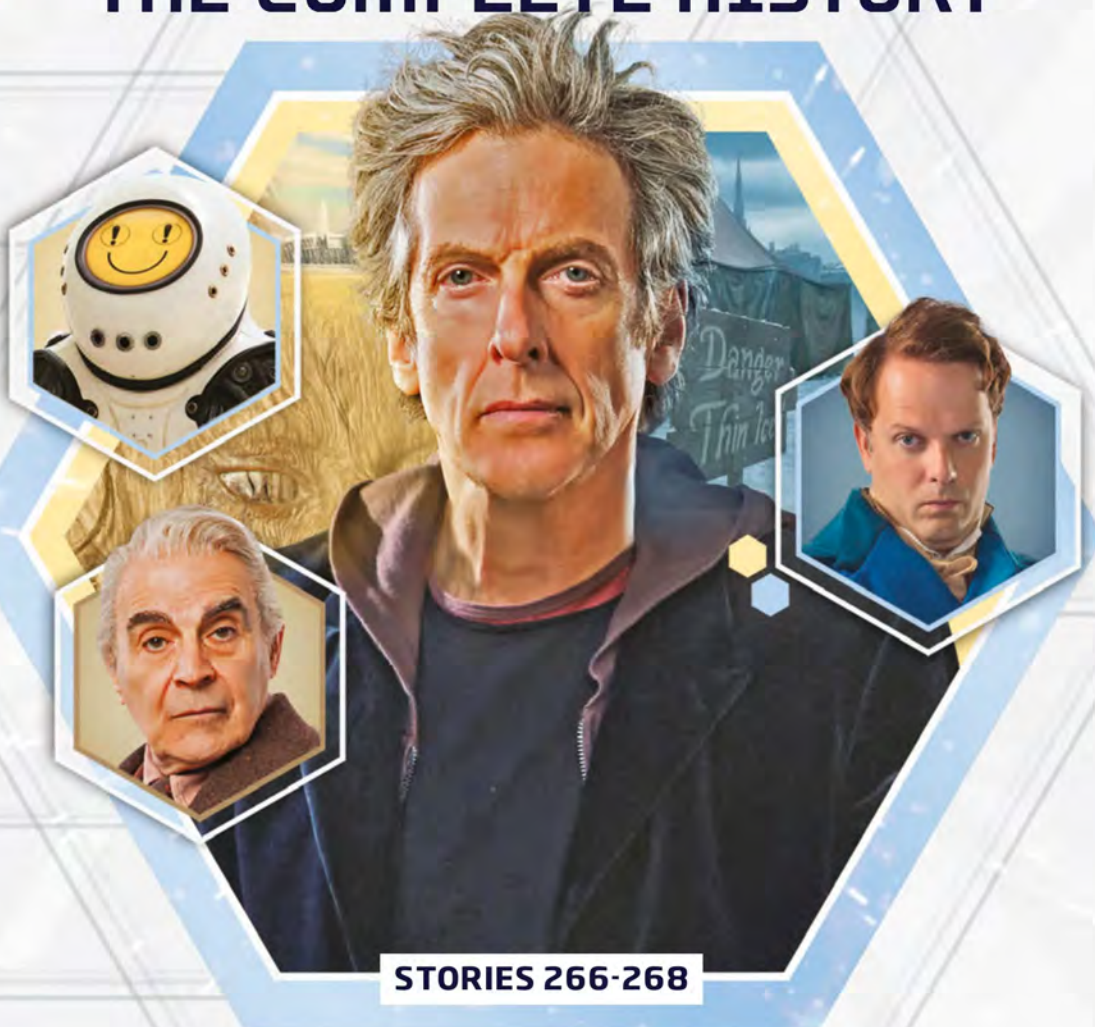
BBC

DOCTOR WHO



THE **TWELFTH**
DOCTOR

THE COMPLETE HISTORY



SMILE,
THIN ICE
AND **KNOCK KNOCK**





BBC

DOCTOR WHO

THE COMPLETE HISTORY

SMILE

THIN ICE

KNOCK KNOCK

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'THE DOCTOR HAS A NEW FRIEND
TO SHOW THE WONDERS OF
THE UNIVERSE.'

Welcome



There's always something about the arrival of a new companion into the Doctor's life that allows us to see a now-familiar incarnation in fresh ways. Bill Potts is no exception, and in this volume of *Doctor Who – The Complete History*, we get to know her – and her Time Lord mentor – a little better.

Across the three adventures presented here, the student/tutor relationship between Bill and the Doctor develops. For Bill, she has the chance to better herself through the Doctor's guidance, while being introduced to a life of adventure in the TARDIS. For the Doctor, he has a new friend to show the wonders of the universe – and an excuse to dodge the self-imposed exile he finds himself in thanks to the mysterious vault in the university cellar.

In Frank Cottrell-Boyce's *Smile* [2017 – see page 6], the writer took a different direction from the glut of dystopian fiction that had proliferated on screens and in bookshops. Bill's first alien world presents a utopian ideal, human and machine working in apparent harmony – but there's always a dark underside in *Doctor Who*.

Bill's delight at seeing her first robots, in being given the full package of what life with the Doctor entails, is wonderfully played by Pearl Mackie. That contrasts with her realisation that there is danger and death just around the corner – a theme that will be returned to in later stories such as *Oxygen* [2017 – see Volume 87].

After a trip to the future, it's back into history with *Thin Ice* [2017 – see page 48], a personal favourite from the 2017 series. It's a sumptuous production with a fantastic script from Sarah Dollard packed with scares, jokes, excitement and one of Peter Capaldi's best-ever moments as the Doctor. You'll know which bit I mean... *Thin Ice* is also blessed with a great villain; Lord Sutcliffe isn't misunderstood, he's a proper moustache-twirling bad 'un who rightly gets his comeuppance in a very satisfying manner.

Finally with *Knock Knock* [2017 – see page 86] we see *Doctor Who*'s unerring ability to attract major guest stars. David Suchet is rightly considered one of this country's leading actors, and watching this episode, he clearly relished every second of playing the sinister Landlord. Mike Bartlett's script is in the grand tradition of the series taking something mundane like finding a house to rent and rendering it utterly terrifying. It isn't exactly Jon Pertwee's Yeti on the loo in Tooting Bec, more like insects in the woodwork in Bristol...

Now that Bill has been inducted into the Doctor's world, she knows what to expect. But just what is hiding in that mysterious vault beneath the university?

Mark Wright – Editor

Left:
David Suchet,
relishing his
Doctor Who
role in
Knock Knock.



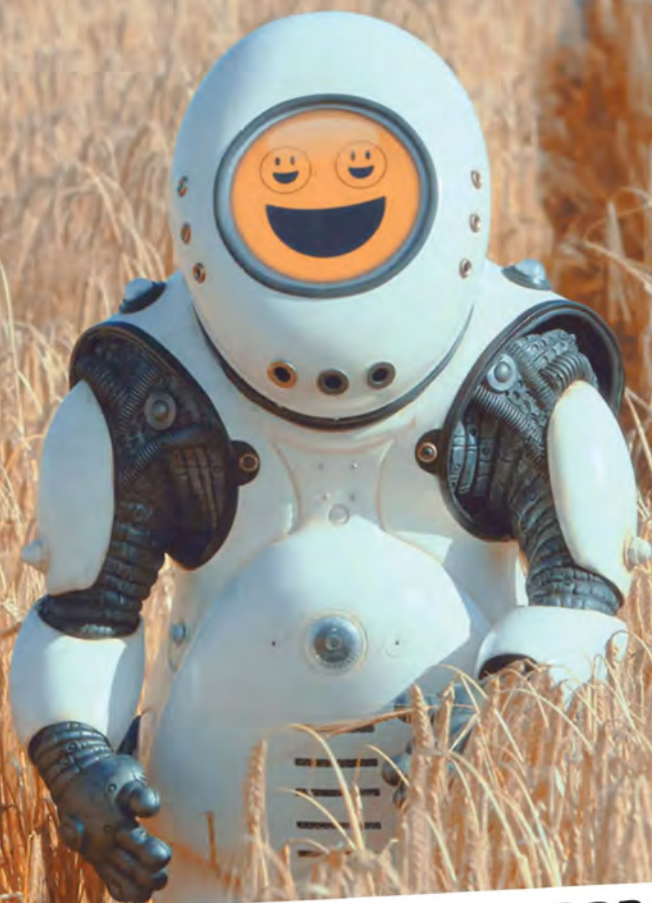


SMILE

► STORY 266

The Doctor whisks Bill off to the far future to one of the first human colonies, but all they find are empty corridors and robots that communicate in 'emoji'. As the travellers delve into the mystery, they discover their only hope of survival is to smile...





'THE ROBOTS MISINTERPRET
A PERFECTLY HEALTHY EXPRESSION
OF EMOTION, AND START KILLING
IN A MISGUIDED ATTEMPT TO KEEP
EVERYONE HAPPY.'

Introduction

Having settled on a bounteous, idyllic alien world, the colonists of Gliese 581 D discovered that they had to be happy – on pain of death!

At face value, *Smile* seems to be telling a new generation a variation of the story seen in *The Happiness Patrol* [1988 – see Volume 44] – where happiness was enforced by an oppressive regime. The face on this occasion, however, is an emoji displayed on the head of the colony's worker robots.

In his first script, *In the Forest of the Night* [2014 – see Volume 79], Frank Cottrell-Boyce considered communication problems between humanity and nature. In *Smile*, he imagined a breakdown in our dialogue with technology: how the different languages we speak, and the different scope of understanding we have, might result in deadly consequences.

The idea of 'killer emojis' is central to this episode. Firstly, this modern means of communication compartmentalises emotions, and often lacks the nuance that more verbose communication conveys.

Perhaps it is considered in poor taste for this arguably frivolous lexicon to have an icon for grief. And so, the robots misinterpret a perfectly healthy expression of emotion, and start killing in a misguided attempt to keep everyone happy.

Emojis are also memes – symbols that have spread through being copied. This transmission of ideas and behaviour also seems to be at work in *Smile*.

These utilitarian machines exhibit awesome practical abilities – and yet they're not programmed for imagination or empathy. The idea of advanced technology becoming dangerous – having too much power with not enough understanding – was a recurring theme ever since the nanogenes that accidentally turned people into gas mask zombies in *The Empty Child/The Doctor Dances* [2005 – see Volume 50].

In the end it was capitalism that came to the rescue – amusingly represented by the appropriate emoji – when the Doctor suggested that the robots could profit by co-operating with the humans. This is a different perspective to the darker side of that ideology presented later in the 2017 series in *Thin Ice* [see page 48] and *Oxygen* [see Volume 87].

And that's not the only connection to subsequent episodes. Bill noted that these were the first 'proper' robots that she had met. In retrospect, it's grimly ironic that her introduction to the world of anthropomorphic robots centred on a new form of sentient life with limited emotional reach – as, by the end of the 2017 series, she became a Cyberman [*World Enough and Time/The Doctor Falls* – see Volume 89]. ■

Left:

The Doctor inspects a patient at the Albion Hospital in 2005's *The Empty Child*.



STORY

The Doctor has a new companion – Bill Potts. The Doctor reassures Nardole that he will not be going off-world in the TARDIS, but the moment Nardole steps outside, the Doctor sets the TARDIS to travel to the future...

In a futuristic city on a pastoral world, one of the colonists, Kezzia, is informed by her sister Goodthing that their mother is dead – but that she must keep smiling! [1] The city is patrolled by robots that register people's emotions. Seeing Kezzia is upset, one grabs her, and then a swarm of microscopic robots called Vardy attacks and reduces her to a pile of bones.

Sometime later, the TARDIS lands in a nearby wheat field. The Doctor and Bill enter the city, which is now deserted, save for the Vardy and the 'Emojibots'. One Emojibot offers the Doctor and Bill

badges, which indicate their emotional state. [2] The badges automatically affix themselves to their backs.

An Emojibot presents the Doctor and Bill with a meal of flavoured algae. [3] The Doctor thinks they have arrived too early for the colonists, but there should be a skeleton crew... and then he discovers what happened to them. They have been reduced to skeletons and used as mineral fertiliser! [4]

The Doctor returns to the TARDIS with Bill, telling her to wait there while he blows up the city. [5]

The Doctor goes back to the city – and Bill follows him, because she's realised the Doctor doesn't just visit places, he helps out. [6] He explains that the Vardy didn't just build the city, it is built out of them. But part of the city must have been built out of the settlers' spaceship. He finds it and they go inside. The Doctor heads to the engine while Bill discovers a museum chamber containing a woman's corpse. [7] She then sees a little





boy, Praiseworthy, who has been revived. “Are we there yet?”

The Doctor is attacked by an Emojibot, but sends it plunging into the depths of the spaceship. Bill and Praiseworthy join him just as he sets the engine to blow up. Seeing the boy, the Doctor realises the spaceship is the *colonists’* ship and that it contains the surviving population of Earth. [8] He speaks to another newly woken colonist, Steadfast, and tells him that nobody is to leave the ship.

Bill takes the Doctor to the museum with the corpse. The Doctor deduces that the woman’s death created a chain of grief that “went viral”. The Vardy had never encountered grief before and thought it was a problem preventing happiness, so they slaughtered anyone who was grieving. [9]

Meanwhile, Praiseworthy leaves the spaceship and emerges into the city.

The Doctor briefs the newly woken colonists on what has happened.

Steadfast thinks the solution is to destroy the Vardy but the Doctor says the microbots are not the enemy.

Bill notices that Praiseworthy is missing. She finds him in a hall in the city with two Emojibots preparing to kill him. Steadfast shoots one of the robots, but then a swarm of Vardy streams in. [10] The Doctor has an idea, uses his sonic screwdriver on the shot robot, and there is a blinding flash...

Steadfast wakes up in the hall. The Emojibots are registering question marks, as the Doctor has pressed the city’s reset button and wiped their memories. He explains that the Vardy are, as of now, the indigenous life form and the colonists should negotiate with them if they want to live in the city. [11]

The Doctor and Bill depart in the TARDIS, planning to return to the Doctor’s office. Instead, they find themselves on the frozen Thames... with an elephant! [12]



Pre-production

Above:
The Doctor
meets an
Emojibot.

“**E**pisode 2 is very centred on the Doctor and Bill,” executive producer Steven Moffat told the BBC’s *Doctor Who* website. “We really want to cement that relationship.” Following a formula established in *Rose* [2005 – see Volume 48], the plan was to inaugurate the new companion into time travel by taking her into the far future for her second episode and then back into the past for the third.

Episode 2 was written by screenwriter and novelist Frank Cottrell-Boyce who had previously contributed *In the Forest of the Night* [2014 – see Volume 79] for the 2014 series, since when he had written the feature film *Goodbye Christopher Robin* as well as books such as *Sputnik’s Guide to Life on Earth*. Following his first episode’s

broadcast, Cottrell-Boyce received a phone call from executive producer Brian Minchin who asked him if he had any further ideas suitable for the series.

Cottrell-Boyce had begun talking to Professor Tim O’Brien who worked at the Lovell Telescope at Cheshire’s Jodrell Bank Observatory. In the 2009 collection *When It Changed* – short science-fiction stories derived from scientific notions – Cottrell-Boyce’s *Temporary* about the intersection of astronomy and astrology had an afterword by O’Brien. Considering a story about future humanity colonising the stars, the writer discussed practicalities with O’Brien who indicated that humanity would probably send robots ahead to prepare potential colony worlds.

Bored with dystopian science-fiction trends, Cottrell-Boyce explored the idea

of a happy, utopian society regulated for humanity by robots and artificial intelligence – a contrast to present society which he felt had low levels of acceptance. He had done a lot of reading about the development of artificial intelligence and was interested in how rights should possibly be assigned to self-aware, thinking technology. Minchin welcomed the writer's desire to tackle issues surrounding robots and artificial intelligence, while Moffat was very impressed with the novelist's ferocity and density of ideas.

"The brief was to write Bill's first big adventure in space," Cottrell-Boyce told *Doctor Who Magazine*. The bulk of the episode was to feature just the Doctor and Bill exploring their new surroundings, interacting through their contrasting reactions as Bill explored who the Doctor was. Briefed initially with Bill's audition scripts, the writer was very impressed with Pearl Mackie's audition tapes after her casting was confirmed in March.

Emojis

A recognisable image which Cottrell-Boyce wanted to use was the emoji – symbols seen in electronic messages and web pages since the 1990s which had been growing increasingly sophisticated. He felt these were a utopian concept, being creative and funny as well as akin to an emergent language. This intrigued Moffat who had felt that social media depersonalised human interaction; he did not use emojis but recalled that Jenna Coleman, who had played Clara, used them all the time.

Naming the colony planet as Erewhon, Cottrell-Boyce referenced the 1872 novel *Erewhon: or, Over the Range* by Samuel Butler – a satire on a perfect fictional country as an anagram of the

word 'nowhere'. Erewhon commented on Victorian society with its different approach to crime and punishment, such as branding the ill as law-breakers. The writer approached his script in the same manner as *In the Forest of the Night*, placing the Doctor and his companion in a form of labyrinth which they needed to navigate to solve a mystery.

Naming the nanobots, Cottrell-Boyce paid tribute to Dr Andrew Vardy, an associate professor working in swarm robotics in the Department of Computer Science at the Memorial University of Newfoundland in Canada. In September 2013, Vardy had attended the 12th European Conference on Artificial Life at Taormina, Italy where one of the aims had been to hook up researchers with authors. Vardy submitted an idea which – a year later – brought him into contact with Cottrell-Boyce. The resultant short story *Bruno Wins!* appeared with Vardy's afterword, *The Hope Cycle*, in the collection *Beta-Life: Stories From an A-Life Future* in June 2014. The men remained in touch, and Vardy was amazed to receive an email from the author explaining that he had

Below:
Why so sad?



Connections: Travelogue

► The Doctor reminds Bill that this is not her first trip in the TARDIS, having travelled across the universe, to Sydney, to a distant planet in the future and then a galactic war zone before returning to Bristol in *The Pilot* [2017 – see Volume B5].



christened his *Doctor Who* nanobots 'Vardy'. "I was just thrilled," he told Leigh Anne Power of CBC's *Central Morning*.

Part of the 2017 series' first shooting block, 'Series 10 Episode 2' reached Draft Three on Thursday 5 May 2016 and was entitled *The News from Nowhere* in reference to Erewhon. This draft opened with the Doctor allowing Bill "just one" trip in the TARDIS, suggesting

an awayday to Wiltshire and offering glimpses of the building of Stonehenge and the court of King Henry VIII; however, she realised that history was a "rubbish place to be" and opted for the future. "Is it all like *Hunger Games* and *Mad Max*?" asked Bill with reference to two popular dystopian franchises, the novels/movies of Suzanne Collins' *The Hunger Games* trilogy published since 2008 and the action film franchise established in 1979. Bill wanted to know if her robotic idea of utopia existed. The city of Erewhon was described as follows: 'a spiny glass and metal dome crouches at one end of a lake like a beautiful beast. A kind of streamlined, sci-fi hedgehog. Its huge windows glow with warmth.' Working in the fields with Kezzia was 'a very basic, square robot with an upturned work surface/digital interface. There's nothing endearing or human about it, except that it has arms. Its upturned "face" is an interface – like that of a tablet computer. It's called an Emojibot. The Emojibot shoots a beam of light across the field, illuminating a flock of little, spiky hedgehog working robots (Vardy) which look a bit like miniature versions of the beautiful building.' Kezzia got a call from her mum who seemed to think that she

was far away, until Kezzia reminded her that she too was on Erewhon and had been since they arrived when she was small. Finishing work, the Emojibot whistled to round up the Vardy robots. Kezzia returned to the city and Morris Hall where she was called by her sister, Sam, and summoned to the bedroom where their elderly mother was dying – the first to die on Erewhon – and an Emojibot attended with a Vardy entourage. Kezzia was upset by her mother's death, but Sam indicated that her Emojibot had all the best memories of her. Displaying a sad face, the Emojibot played back footage of the lady's life, then came to hug Kezzia but tightened its grip as the Vardy moved in: 'They land on her body like birds.' The Vardy stabbed into Kezzia's flesh as the Emojibot's interface changed to an icicle, with Kezzia's body freeze-dried, desiccated and collapsing to bones. Horrified, Sam ran to the main hall where she suffered the same fate from an attendant Vardy...

The Doctor and Bill emerged from the TARDIS to see the 'beautiful building and

Right:

"That is a robot. That is not a disappointing robot."



high above it in the sky, a pair of suns' of Gliese 581 D; the Doctor told Bill that she needed to WhatsApp any new solar system. Their ears were transformed on arrival in the city as wall units illuminated, and a gliding Vardy broke free of the wall, leading to the Emojibot. This took them to a clothing store where the mirror's reflection of Bill changed to show her wearing different outfits. The Emojibot was delighted with Bill's selection of new clothes which it seemed were a present; she responded with a heart emoji on her phone. Bill then heard the Doctor saying "Rubatosis" (the condition of hearing one's own heartbeat) although he had only thought rather than spoken the word. Comparing the city to the *Mary Celeste*, the Doctor and Bill were taken to Morris Hall where the Doctor pondered, "What was the glory of Rome to the slave in the Colosseum?" explaining to Bill that GK Chesterton was "just another Time Lord". In the greenhouse, Bill commented that she could talk to the Emjobot all day ("I can say things with my emojis than I can't

with my actual face") while the Doctor told her they were a "few hundred years" in the future. On the wall, Bill saw 'stenciled on the wall, the Banksy image of the little girl on the swing (the swing is attached to two red balloons)' and recognised this as being from Bristol, round the corner from where she lived; this work had appeared in May 2013 on Park Row. Having found the human remains, Bill used all the photos she had taken on her phone to guide them back to the TARDIS, but they were confronted by more Emojibots with icicle emojis. The Doctor realised that they could get past by smiling at the robots (the mood discs not being present in this version) and making their heartbeats tap out a happy tune.

Spaceship "labyrinth"

Emerging from the building, as the Doctor prepared to send Bill back to the TARDIS, he spotted the meteor damage to the wall, deducing that this was a spaceship entrance. Inside the spaceship, the pair entered a storeroom of clothes and shoes. The Doctor then stepped through a door into the next room... but the door vanished before Bill could follow. Inspecting the wall, the Doctor realised it was full of Vardy; Bill heard him think the word "labyrinth" to indicate that she needed to navigate around the spaceship which was defending itself. As the Doctor and Bill moved along both sides of the same wall, she heard a rhythmic banging, while he could no longer hear her in one area. Bill watched the wall buckle and form an Emojibot.

Connections: Stretchy

▶ Noting that the TARDIS seats are a long way from the controls, Bill asks the Doctor if he has "stretchy arms" like Mister Fantastic, the superhero name of Reed Richards, a founding member of the Fantastic Four in Marvel Comics who first appeared in the debut issue of *The Fantastic Four* dated November 1961.



Right:

The Doctor investigates the colony world.

Meanwhile, the Doctor found a darkened inner room containing the deathbed of the mother with emoji discs over both eyes. Bill held off the clothes store Emojibot by saying that she loved clothes and kids. The Doctor watched Vardy attach themselves to the corpse's bed while more massed in the ceiling above him, pursuing him as a flock along the corridors. Studying the clothes, Bill realised that the faces shown on the displays were those of the people who had once worn them; she gabbled on about her nan loving car boot sales and how her nan met her husband. The Doctor's voice then told her how the little robots *became* the city with the Emojibots as shepherds; the robots she wanted to see had now swallowed her! The Doctor realised that the Vardy were protecting the engine room which he planned to blow up.

Trapped in the clothes store, Bill got a phone call on the emoji's face from 'a group of eager people waving into camera... more like a good-natured party

than a rocketship crew'; the speaker was a Shang Du pilot, while others asked how old Bill was and if she was a first-generation native Erehwon. A spaceship hovered over the building as the passengers aboard continued to ask questions about their relatives (such as the pilot's father, Fortune Davis). Bill attempted to delay the Shang Du vessel's arrival with its eager crew; the Doctor realised that he could not blow up the city with the spaceship about to land since it has no excess fuel after its 20-year journey. Seeing pictures of the dead, Bill shed a tear... and the



Vardy closed in on her. Smashing the engine with an axe and releasing smoke to distract the Vardy which needed to repair the damage, the Doctor escaped the engine room and tried to use his sonic screwdriver to rescue Bill from the storeroom Vardy. Bill realised that the Emojibot was holding her hand as it thought she was going to die, while the Shang Du flight disembarked. Rearranging the timeline of the images of the dead, the Doctor realised that the fatal virus was grief, triggered by the old lady's death... and that the relatives now arriving would generate more grief. With the broken engine pipe repaired, the Vardy flocked to meet the new arrivals in the great hall. Comparing the Vardy to a flock of starlings, Bill wondered if there was a way to scare some of them and make the others follow in a different direction. Still gripped by the Emojibot, Bill urged the Doctor to save the others. Using his psychic paper to pose as a quarantine officer, he found the group in the hall as

Connections: Nicked

► The Doctor admits to Bill that he stole the TARDIS; in *Frontier in Space* [1973 - see Volume 19] and *Logopolis* [1981 - see Volume 33], the Doctor claimed that he had "borrowed" rather than stolen it, which the War Chief had accused him of doing in *The War Games* [1969 - see Volume 14], but was happy to admit his theft to

Christina in *Planet of the Dead* [2009 - see Volume 61].



the icicle Emojibots approached. Bill used orange juice to disable the storeroom Emojibot and the walls fragmented into Vardy. In the hall, a little boy was embraced by an Emojibot as the Doctor urged the new arrivals to flee the city. Watching the roof turn into Vardy, the Doctor explained: "Your house just started to learn about grief. You're going to need to help it move on..." As the Vardy reformed back into the building, Bill arrived and told the new arrivals that they were all lovely; she then followed the Doctor back to the TARDIS, knowing utopia could not exist. Recalling her nan's death, Bill realised that the Doctor's people were not immortal; he confirmed nearly all of them were dead as he opened the TARDIS door to reveal mist, an ice sheet and an elephant.

Mood indicators

The '1st chunk' of *The News from Nowhere* Draft Four was dated Tuesday 17 May. This now opened with Kezzia talking to Goodthing while returning to the domed city with 'a flock of what looks like starlings [which] suddenly swarms into a block beside her. The block takes the form of a robot, with an

upturned face. The "eyes" of the face are a pair of emojis. At the moment they are both happy emojis.' As the robot followed Kezzia inside, it was shown that 'Kezzia has a digital badge between her shoulder blades. It too is an emoji. At the moment it's showing a blandly smiley face.' Goodthing was present with other woman including Fortunate in the great hall to meet Kezzia; when Kezzia did not smile 'the spines on the back of the robot's hands start to emit steam - as though it was extracting moisture from Kezzia's body. Kezzia seems to be evaporating before our eyes.' On emerging from the TARDIS, the Doctor told Bill that they were at one of Earth's first colonies in "the year 5000 ish" (although he later said that Bill was about a thousand years in the future); Bill suggested that the Doctor must come here a lot as this is where humanity had cracked the secret of happiness. Entering the city, the pair was checked by the Vardy robots before receiving the ear implants, while some of the tiny robots formed smiley badge mood indicators on their backs. The images Bill saw in the clothes store included Kezzia and Goodthing. Bill no longer used her phone to communicate by emoji, with the telepathic nature of the implants and Banksy image omitted. When leaving the city, the Doctor and Bill returned to the TARDIS with a flock of little robots following them like a plague of locusts. Inside his ship, the Doctor consulted the *Observer Book of Colonial Era Spacecraft* (referring to the *Observer's* series of pocket books published in the UK between 1937 and 2003) and left Bill behind while he returned to blow

Connections: 2,000 again

▶ Although in different forms, the Doctor had been trapped in his confession dial for around 4.5 billion years in *Heaven Sent* [2015 - see Volume 83], the Time Lord said that he was over 2,000 years old, in line with his comments in *Deep Breath* [2014 - see Volume 76].



Left: Bill dines with an Emojibot.



Connections: Oath

► Nardole reminds the Doctor about the oath in connection with the vault at St Luke's University, and how he was not supposed to go off-world unless it was an emergency – as established in *The Pilot* [2017 – see Volume 85].



up the building, entering the corridors alone and encountering an Emojibot before blasting the emoji badge from his back with his sonic. He then heard breathing and thought it was another human... before hearing Bill's voice. The two needed to find each other in the maze of corridors, with the Doctor telling Bill to place her finger on the wall to create a neurological map.

A new batch of Vardy formed a fresh emoji badge on his back towards the end of this section of the draft.

Museum chamber

The full Draft Four was dated Monday 23 May; there were minor changes to the first part, with the Doctor now commenting that the tiny robots seemed to have decided that the humans were spoiling the fun in their paradise. In the new material, the Doctor discovered that the wall was made of tiny robots and discovered the meteor damaged part of the real spaceship which he entered via the door; by breaking the seal, he attracted the Emojibots which ignored Bill who came to join him in the ancient vessel. The Doctor's experiences with the Fleishman cold fusion engine – apparently named after the twentieth-century British chemist Martin Fleischmann who conducted research into cold fusion – were closer to the finished episode. The spaceship housed a museum chamber in which Bill found a Benin head (a bronze sculpture associated with the Edo people of the thirteenth century), a totem pole, a Ming vase (from the Chinese dynasty of the fourteenth to seventeenth centuries), the illuminated

gospel manuscript the *Book of Kells* (dating from around 800 AD) and a jar of the food spread Marmite... as well as the dead woman. When Bill realised that she was wearing the corpse's dress, the Emojibot, which had joined her, registered sorrow and grabbed her hand, whereupon she recalled her nan's death.

After the Doctor overpowered the Emojibot he encountered Praiseworthy ('a boy in his early teens'), the first sleeper to awake who was offered a plate of food ('Goodness Boosts') by an Emojibot. Explaining that he and the others were "the first million", the boy took the Doctor to the dormitory where his mother had also woken; they believed that the Doctor had built the robots. The boy's father, Steadfast, was the son of Goodthing. Loudspeaker announcements indicated that the colonists were about to disembark. The Doctor used his sonic to detach the badge from Bill's back and deduced what had happened; he attempted to explain about the development of the Vardy to the colonists. On learning that the shepherds who should have woken them had been killed by the Vardy, Steadfast and

Right:

The crew on location at Gileston Farm.





the others took up arms. Praiseworthy and his little sister Peaceable wandered out into the Erewhon gardens, encountering Emojibots in the main hall. When the colonists entered to find the children, the Doctor used his sonic to disable the emoji badges. He explained to the colonists that they needed to take off the badges and work alongside Vardy in a life of co-operation. Nate and Steadfast opened fire on the Emojibots, but eventually the colonists accepted the Doctor's advice. When Bill checked her phone, all her photos had vanished; the Doctor explained that they were saved in her timeline hundreds of years in the future now that she was back in "twenty-first century Bristol", with the TARDIS door opening to reveal mist, ice and an elephant.

Draft Five of *The News from Nowhere* was dated Friday 3 June. This relocated Kezzia's opening scene back to the cultivated field, while Fortunate was omitted and her dialogue given to Goodthing who tried to hide from the Emojibots in the corridors. When Bill asked why the Doctor had not

visited this place of happiness before, the Time Lord explained that he was busy with "the Giant Space Rabbit of Sumatra and after that the whole business of the great intergalactic gravity shortage". The clothing store was omitted, with the Emojibot taking the travellers to the dining area. The Doctor found Goodthing's locket in the greenhouse and saw Bill back to the TARDIS, but did not go in himself. Drawing upon the script for the series' opening episode, *A Star in Her Eye* (latterly *The Pilot*), Bill watched him depart on the scanner, and again compared the Doctor's gait to "a penguin with its arse on fire". Returning to the city, Bill quickly met up with the Doctor, entering the 'Erewhon' spaceship where Bill guided the Doctor from a map. The Doctor entered a museum chamber containing 'cultural bric-a-brac (a Benin head, the Rosetta Stone [dating from 196BC],

Above:
The TARDIS
lands in a
wheat field.

Connections: Chameleon

▶ Bill describes the TARDIS' appearance as being generated by a cloaking device, using the terminology "cloaking device" as per the Doctor in *The Pilot* [2017 - see Volume 85] and the *Doctor Who* TV Movie [1996 - see Volume 47].



a model of Apollo 11 [the NASA mission which landed on the moon in 1969]'. The Emojibot which arrived at the door of the spaceship disassembled itself into tiny robots which passed through a grille and along a pipe into the ship, reforming to attack the Doctor.

Bill discovered a book 'so beautiful it could be a digital *Book of Kells*, gorgeously worked cover, inlaid with illuminated letters... Its pages come to life – they are flickering screens telling a story. A flicker of still images of works of art that takes us through human history... in much the manner of Chuck Braverman's opening montage for [the 1973 dystopian movie] *Soylent Green* (or [the 1962 French post-apocalypse featurette] *La Jetée*?). At first it's just a cascade of beauty – cave paintings, classical murals, portraits from Pompeii and China... but pretty soon we clock that we are running forward through time... [seventeenth-century Dutch painter Johannes] Vermeer's domestic interiors give way to [eighteenth-century landscape painter] Joseph Wright of Derby and suddenly we're in the world of photography – overcrowded Victorian cities, [Brazilian photojournalist] Sebastião Salgado images of people at work... and from photographs we move to newsreels of riots, people begging the camera for food... a huge spaceship being built...' There were also photographs by the old woman's

corpse showing Kezzia and Goodthing. Bill encountered the waking Praiseworthy, the boy in the locket. Realising the colonists were waking, the Doctor's attempts to reverse his explosive sabotage were hindered by the Emojibot which climbed back up to the gantry; the robots' arm was used to

Right:

Smiling sisters
– Goodthing
and Kezzia.



jam the wheel. Steadfast asked the "Good Woman" and "Good Man" if they had built the robots. When the Doctor unravelled the idea of the grief virus, Bill recalled her nan dying. Praiseworthy alone ventured out into the city, upset because he could not find his mother. In the stand-off in the hemispheric hall, the Doctor urged the colonists to work with the Vardy to create a new future without slaves.

Emojibots and Vardy

Dated Sunday 12 June, Draft Six was entitled *Smile* and featured a new opening TARDIS scene featuring Nardole linking back to *The Pilot*; 'The Doctor and Bill, facing each other across the console. Seconds have passed since the end of episode 1.' Kezzia was described as 'pleasant, a cheerful cynic' and was with 'a sweet little robot... with an upturned face. The "eyes" of the face are a pair of emojis. At the moment they are both happy emojis. This is an Emojibot... The Emojibot looks up, chirrups a little –

Connections: Beating as one

- The fact that the Doctor has two hearts – which Bill learns over a meal – was first established

in *Spearhead from Space* [1970 – see Volume 15].





and the flock swirls for a moment, then starts flying towards the city.' In the city, the Vardy 'fly straight into Kezzia, disappearing, as if they've gone right inside her... She starts to glow a fiery red, a heat shimmer all round her [and] seems just to burst into a blast of steam – like she's spontaneously evaporated. There's nothing left but a shower of bones, clattering to the floor. The last thing to fall: the emoji badge. It has a skull face. Finished. The room silent. Full of fixed, faltering smiles.'

Bill asked the Doctor more about the TARDIS' shape, the oath which Nardole had referred to, and the vault she had seen earlier. The Doctor and Bill were given badges by the Emojibot rather than having them form from the Vardy, and the mood state indicators were developed further. The GK Chesterton reference was omitted, while the Doctor and Bill now suggested Wiltshire and Aberdeen as places to go. In this draft, Bill studied the words on the TARDIS door panel, catching up with the Doctor in

the city immediately, and asking why he was Scottish. She realised that she could have photographed the map and joined the Doctor, and the Emojibots were no longer formed from Vardy, meaning that one could not disassemble and enter the spaceship via the grille; the Emojibots no longer had spikes on their hands either. The Doctor commented on other Earth evacuation ships which he had encountered and a second attack on the Doctor alongside the engines was removed. MedTech One Steadfast was described as 'a young man. Sweatshirt, joggers, couldn't look more ordinary,' Nate was 'an eager young man' and all the material with Bill recalling her nan was omitted. The colonist/Vardy confrontation took place in the dining area rather than the hemispheric hall. When Nate made to attack the Emojibots: 'The eyes turn to gun symbols.' The climax of the episode was different; the Doctor used his sonic to reset the Emojibots and Vardy via an electromagnetic pulse before offering to negotiate between the two parties. Discussing his killer chess move, the Doctor explained:

Connections: Biblical

► The Doctor compares the colony city to the Garden of Eden, the biblical paradise created for humanity by God in the book of Genesis.



Below:
Human colonist Steadfast.



Connections: Security settings

► When telling Bill to enjoy the TARDIS' broadband, the Doctor instructs her not to look at his browser history in the same guilty manner that he adopted when Osgood used his sonic shades in *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82].



“[Twentieth-century Russian chess grandmaster Garry] Kasparov himself never saw it coming. Of course, then he got cross, and it all went a bit martial arts, but there was a moment I was ahead.”

The readthrough draft for *Smile* was issued on Monday 13 June. This was effectively the same as Draft Six, apart from aspects of the climax as the Doctor completed the tale of the magic haddock and explained how he

had wiped the machines' memories and removing the Kasparov reference.

With the *Doctor Who* Interactive team present to record Frank Cottrell-Boyce's reactions, the readthrough for *Smile* and *The Pilot* (still titled *A Star in Her Eye* at this stage) took place at 11am on Tuesday 14 June at the London Welsh Centre on Gray's Inn Road in London. The same day, the BBC announced that Cottrell-Boyce was writing the second episode of the new series. Peter Capaldi had very much enjoyed *In the Forest of the Night* and welcomed another contribution from the writer, while Pearl Mackie was impressed with the developing Doctor/Bill relationship and the tale's extreme perspective on the future.

The opening block of the series was to be directed by Lawrence Gough and – like *The Pilot* – *Smile* had a minimal cast. Appearing as Goodthing was Mina Anwar, a Lancashire-born

actor who had found fame in the BBC1 sitcom *The Thin Blue Line* and whose subsequent television career included regular appearances in *The Invisibles*, *Scoop*, *House of Anubis*, *Rocket's Island* and *In the Club*; she had also appeared regularly as Gita Chandra in the *Doctor Who* CBBC spin-off series *The Sarah Jane Adventures* from 2008 to 2011. Brian Minchin had produced *The Sarah Jane Adventures* and knew that Anwar was keen to appear in *Doctor Who*.

Ralf Little

Steadfast was played by actor/writer Ralf Little for whom Gough had directed in *Space Age* for Sky Arts' *Playhouse Presents* in 2014; Little came to prominence in the BBC1 comedy *The Royle Family* followed by appearances in *Sloggers*, *Two Pints of Lager and a Packet of Crisps* and *The Café*, which he also wrote. A *Doctor Who* devotee, he had recorded Guy Fawkes' voice for the online game *The Gunpowder Plot* in July 2011.

Praiseworthy was played by 11-year-old Kaizer Akhtar who had appeared in the mini-series *Tut* and provided voices for the cartoon *Baby Jake*. Two Emojibots were built by Millennium FX and replicated by means of camera angles and greenscreen post-production work; these were operated by two stunt performers of small stature, the Kenyan-born Kiran Shah (who had worked on *Listen* in 2014) and Craig Garner. The Millennium FX team attempted to break up the human shape so as not to suggest that the robots could

Right:

Praiseworthy, played by Kaizer Akhtar.





house a performer; originally they had suggested corrugated arms with pincers, and although these were used for some gardening sequences, something more dexterous was required for other scenes.

The shooting script dated Friday 17 June included a chronology. The Doctor and Bill began the adventure in the TARDIS at 22.15 of Night 14, while Kezzia returned to the city at 16.45 on Day Y, with Goodthing meeting her fate at 17.05. The TARDIS arrived at 12.55 on Day 14 with the travellers meeting the Emojibot at 13.05, being served food at 13.20, entering the conservatory at 13.34 and making their rapid departure by 13.55 to arrive at the TARDIS at 14.00. The Doctor encountered an Emojibot at 14.15 and was joined by Bill at 14.20. They entered the ship at 14.30 with the Doctor finding the engine room at 14.42 and being attacked at 14.57. The sleepers awoke from 15.10 and the Doctor figured out what had happened at 15.25, giving his lecture at 15.45, but not preventing the colonists from taking

up arms at 16.00 for the confrontation at 16.15. After reset, the colonists recovered at 16.50, with the Doctor and Bill back aboard the TARDIS by 22.17, landing a minute later. Other changes were generally minor. Goodthing told Kezzia that Hopeful, Sunshine and Eliza were also dead while the dating of “5000 ish” was omitted. Of the name ‘Erehwon’ on the ancient spaceship: ‘There’s a giant letter E – the rest of the name is obscured by bits of new building.’

Early on, an overseas shoot was planned for the city exteriors. Brian Minchin recalled the Valencia’s Ciutat de les Arts i les Ciències (City of Arts and Sciences), a Spanish entertainment-based cultural complex designed by Santiago Calatrava and Félix Candela and inaugurated in 1998; this had been noticed by the BBC Cymru in 2015 and kept in mind, having been used in 2013 for the science-fiction movie *Tomorrowland*. After scouting English equivalents, Gough’s team cast its net across Europe, with Gough and producer Peter Bennett flying out to Valencia for a recce. The venue seemed ideal, enabling impressive shots to be achieved ‘in camera’ without CGI work; as with *The Pilot*, Gough carefully storyboarded the episode with particular attention for the Spanish shoot where the BBC would again work with Sur Films following collaborations in the Canary Islands on episodes such as *Kill the Moon* [2014 – see Volume 78], *The Magician’s Apprentice/The Witch’s Familiar* [2015 – see Volume 80], *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82] and *Hell Bent* [2015 – see Volume 84]. ■

Left:
An Emojibot
leads the way.

Connections: To the stars

► The Doctor comments on having “bumped into” a few Earth evacuation ships over the years, including the space ark in *The Ark* [1966 – see Volume 7], Space Station Nerva in *The Ark in Space* [1975 – see Volume 22] and the colony ship in *Frontios* [1984 – see Volume 38].



Production

Scheduling the opening recording block for the 2017 series of *Doctor Who*, Lawrence Gough aimed to tell Bill's story in chronological sequence as far as possible, allowing Pearl Mackie to channel her own reactions of confronting new things into her performance. *The Pilot* was largely recorded first over the three weeks before *Smile*. Kalungi Ssebandeke and Kiran L Dadlani attended costume fittings as Nate and Kezzia on Friday 1 July, followed by Kaizer Akhtar on Monday 4 July. There was a show-and-tell of the Emojibots scheduled at 3pm on Wednesday 6 July during recording at Ffilm Factory 35 for *The Pilot*. Kiran Shah and Craig Garner spent the day rehearsing with movement expert Ailsa Berk from 10.30am, with the Millennium FX team supervising the costumes

Below:

Preparing for an Emojibot attack.



comprising Gary Pollard, Fiona Cazaly, Jamie Campbell, Jo Glover and Kate Walshe. Crafted in fibreglass with rubber gloves for hands and bolted onto the performers, the Emojibots had been made in six weeks, built around a body cast of Shah.

Pink revisions to the script were issued on Thursday 7 July. The confrontation with the Emojibots in the greenhouse was extended with minor changes to the Doctor's struggle with the robot; grabbing a loose pipe, the Doctor blasted the Emojibot with steam, causing it to fall from the gantry rather than the machine falling when the Doctor yanked the ladder it was climbing clear of the engine's wheel.

Flemingston Court Farm

Recording on *Smile* began on Friday 8 July with work scheduled from 7.30am to 6.40pm at Flemingston Court Farm near St Athan, which offered a suitable greenhouse. The *Doctor Who* Interactive team was present, and recording was scheduled around the working hours of Akhtar from 11.50am to 7pm. The emoji badge prop worn by Peter Capaldi was highly magnetic, and the cast and crew were warned that phones, cameras and other equipment could be wiped if brought into close proximity to it. The Doctor and Bill learning the truth about the fertiliser was recorded first, with Capaldi and Mackie joined by Shah and Garner as the two Emojibots, with the costumes supervised by Glover, Cazaly and Campbell while Berk choreographed their movements. Praiseworthy's encounter with the robots was performed next, after which



Above:
Recording
a scene in
Valencia.

a shot of an old lady being attacked was recorded for the pre-credits; photographs were also taken of the workers building the spaceship for the image montage.

TARDIS scenes for *The Pilot* were recorded on Monday 11 July, with work scheduled for standard hours of 7.30am to 7pm on Studio 4's standing set at Roath Lock for *Smile* on Tuesday 12. Matt Lucas concluded his work on the first block, ad-libbing his character moaning about being determined not to make tea for Bill in his single scene. In addition to the four TARDIS scenes, visual effects inserts were recorded of the greenhouse sprinkler system. Mina Anwar attended a fitting during the afternoon, while senior brand assistant Edward Russell guided visitors from the Barnardo's children's charity.

The crew spent Wednesday 13 at the familiar venue of Uskmouth Power Station at Newport, recording from 7.30am to 6.40pm; this had first been visited in November 2005 for work on *Rise of the*

Cybermen/The Age of Steel [2006 – see Volume 52] and had most recently played host to *The Girl Who Died* [2015 – see Volume 81] in May 2015. As well as the Interactive team, Frank Cottrell-Boyce and his family were present to see Capaldi, Mackie and Akhtar record the scenes in the spaceship's map area, entrance and the Doctor being guided by Bill along a narrow staircase. The power station was usually dormant, but the crew was informed that if demand from the National Grid was sufficient then the turbines could be activated, whereupon safety precautions such as ear defenders and goggles would be employed. “The perfect location for a spaceship,” was how Cottrell-Boyce described the venue to the BBC Interactive team; later that day, he and his family visited the TARDIS set. “The power station was very noisy!” recalled Capaldi in *The Finale Countdown* brochure, noting that much of the venue's dialogue had to be redubbed subsequently.

Recording continued in the coal-fired B Station at Uskmouth over the same hours on Thursday 14, including further photocalls of workers building the spaceship alongside sequences in the museum chamber and its adjacent curtained area. The Doctor and Bill passing through the area – with the latter meeting Praiseworthy – were recorded first, followed by the solo scenes of Bill with the old woman's body, and finally a start was made on the Doctor deducing the grief virus. The week concluded at Uskmouth on Friday 15 when the key scene was concluded with the Doctor's realisation, followed by the armoury sequence with Ralf Little and Kalungi Ssebandeke joining the shoot. The Doctor and Bill deducing the change in the corridor wall texture came next, followed by the Doctor heading down the ladder. Meanwhile, a Press Association story about Ralf Little appearing in *Doctor Who* appeared.

Right:
Peter Capaldi's
'thinking' emoji.

Back at Uskmouth after the weekend, most of the engine room scenes were scheduled for 8am to 6.10pm on Monday 18 July. Fiona Cazaly, Jo Glover and Gerard Moore were present to supervise the Emojibots, with the sound team providing Kiran Shah and Craig Garner with earpieces so that they could hear clearly inside the costumes. Stunt co-ordinator Dani Biernat supervised the Doctor's scuffle with the Emojibot on the gantry,

and the Interactive team was again present.

Two units were at work on Tuesday 19. The main unit were at Uskmouth from 8am to 6.10pm, starting with the Doctor overcoming the Emojibot (again supervised by Dani Biernat) and then – after Akhtar and the Emojibots had joined



the second unit – attempting to stop the engine with Bill's help. Meanwhile, the second unit recorded Praiseworthy walking through the city and the inserts of him required for his mother's locket. Akhtar then rejoined the main unit to record Bill and Praiseworthy descending the ladder, while the second unit took over in the engine room, recording inserts with Gareth Weekley doubling for Peter Capaldi. The main unit then continued work, recording the dormitory scenes and an Emojibot entering the spaceship.

Recording on Wednesday 20 July was scheduled for 7.30am to 5.50pm at Gileston Farm, again near St Athan which offered an expansive wheat field... where it was difficult for the BBC to get the police box prop into the crops with minimal damage. A drone camera was used for high-angle shots of the landscape, starting with the Doctor and Bill's arrival in the TARDIS and their later return, after which the opening with Kezzia and the Emojibots

Connections: Medical qualification

► Steadfast is a MedTech One; the character Vira aboard Space Station Nerva had been a First

MedTech in *The Ark in Space* [1975 – see Volume 22].





was recorded. The Interactive team was present, while white background shots were taken of Kezzia, Goodthing, the old woman and the Emojibots, in addition to the photoshoots needed for the programme of the woman and her two daughters, plus the workers waving upon departure for Erehwon and other group shots of the colonists (all of which were performed against a bluescreen so that different backgrounds could be added in). This day was an extremely hot one with the crew liable to get sunburnt when standing in the exposed area.

Greenhouse and engine room

Roath Lock's Studio 3 was used for great hall scenes from 7.30am to 6pm on Thursday 21. A start was made on the episode's climax – again scheduled around Akhtar's availability until 5pm – and another shot of three workers constructing the spaceship was

also taken. The week concluded to the same schedule on Friday 22 when the climax was completed, after which the main unit moved to Studio 4 to record scenes set in the corridors and their intersection, while a B camera remained on the hall set to record pick-ups (some with greenscreen) such as the posse opening fire. This concluded work for Kaizer Akhtar, Ralf Little and Kalungi Ssebandeke with white background photos taken of their characters. Akhtar undertook an interview with the Interactive team while Little recorded a video denying his involvement with *Doctor Who* on the TARDIS set. Pick-up shots then continued in Studio 4 with Gareth Weekley again standing in as the Doctor for material in the greenhouse and engine room. Pearl Mackie later joined the unit to record the shot of Bill watching the Doctor on the TARDIS monitor (with playback of the location material) and a shot of the emoji on her back. Close-ups of the Emojibot heads were also recorded.

Below:
Pearl Mackie
and Peter
Capaldi take
a selfie.



The minimal cast of Peter Capaldi, Pearl Mackie, Kiran Shah and Craig Garner and a reduced crew flew out to Valencia on Sunday 24 July, with Gough's team performing a location recce on arrival at 1.30pm. The team was based at the NH Las Artes, a two-minute walk from the Ciutat de les Arts i les Ciències located on the Avenue del Professor López Piñero.

Work from 7.30am to 6.30pm (the standard time for the Spanish shoot) on Monday 25 was scheduled to include the Doctor and Bill's arrival (alongside the science museum El Museu de les Ciències Príncipe Felipe) and their first encounter with the Emojibots (in L'Hemisfèric, housing an IMAX screen and planetarium), with the Interactive team covering the impressive location work. The BBC team was reminded that the location would be very hot and that they should use sun screen and remain well hydrated. "Valencia was quite challenging because it was very hot," Peter Capaldi told the BBC website. With the crew working in a 34-degree heat, for Kiran Shah and Craig Garner, the temperatures were even worse; Garner described the Emojibot costume to the Interactive team as "like being inside a greenhouse". 'Peter Capaldi and @Pearlie_mack on location TODAY in Valencia, Spain - filming for ep 2 of #DoctorWho series 10!' tweeted the official *Doctor Who*

feed at 11.49am. Even with the tourist attraction open, progress was good; a splinter crew recorded shots of the Emojibots at L'Hemisfèric and in the corridors, some of which employed a greenscreen so that their number could be multiplied in post-production. Back at Roath Lock, Frazer Hines - who had appeared regularly

Right:

Cast and crew on location in sunny Valencia.



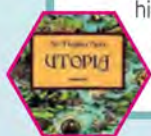
in *Doctor Who* as the Doctor's companion Jamie from 1966 to 1969 - visited the TARDIS set.

Doctor Who in Valencia

Valencia's local press covered *Doctor Who*'s presence on Tuesday 26 July, the day on which the Doctor and Bill's arrival was completed along with their meal in the dining area and their escape along the walkways - making extensive use of the opera house, El Palau de les Arts Reina Sofia. The unit moved to another area for the Doctor's cheery greeting to an Emojibot and his reunion with Bill; Capaldi ad-libbed from David Bowie's 1980 song *Ashes to Ashes* ("I'm happy, hope you're happy too"). Finally, the team moved outside for part of the low-speed chase. Meanwhile, the B camera recorded the Emojibots' pre-credits attack in the hemispheric hall. In the UK, a 1'08"

Connections: Comparison

The Doctor compares the city to Utopia, the term for an imaginary, near-perfect community coined by Sir Thomas More for his 1516 satire *Utopia* about a fictional island society.



video was released featuring Ralf Little; “I thought I should address the rumours that have been going around online about whether or not I’m going to be in *Doctor Who*,” the actor explained as he walked onto the standing TARDIS set, claiming never even to have seen the series, and concluding categorically: “*Doctor Who*. Nothing to do with me.”

Mina Anwar and Kiran L Dadlani joined the cast on Wednesday 27. Goodthing’s demise in the conservatory was recorded first in L’Umbracle, while Capaldi and Mackie attended an ‘iconic’ photoshoot; the Doctor then made his discovery of the locket. Local doubles for characters such as Praiseworthy, Steadfast and Nate were used for sequences of the boy and the posse in the city. The Doctor and Bill finding the spaceship door was completed as was the scene of them receiving their audio upgrades and being led to the hemispheric hall. Meanwhile, a B camera recorded various shots of the emoji-bots attacking and pick-ups with Kezzia. By

now, news had spread of *Doctor Who* recording in Valencia; hundreds of people turned up to get a glimpse of Peter Capaldi and his new co-star.

The final Valencia day was Thursday 28, with the Doctor and Bill attempting to evade the Emoji-bots by smiling completed first to release Capaldi and Mackie as early as possible to record material with the Interactive team. The bulk of the day was then spent on Kezzia’s fate in the hemispheric hall. ‘¡Adiós, Valencia, y gracias por los recuerdos!’ tweeted the official *Doctor Who* account at 5.30pm; the team then flew back to the UK on Friday 29.

The concluding material featuring the elephant from Episode 3, *Thin Ice*, was recorded in Studio 4 from 7.30am on Thursday 1 September by director Bill Anderson as part of the second block. A pick-up shot of Bill touching the sign on the TARDIS doorway was recorded by a B camera during Block 3 shortly before 1pm on Thursday 15 September. ■

PRODUCTION

Fri 8 Jul 16 Flemingston Court Farm, Flemingstone, near St Athan (Erehwon – Greenhouse)

Tue 12 Jul 16 BBC Roath Lock Studios: Studio 4 (The TARDIS; Erehwon – Greenhouse)

Wed 13 Jul 16 Uskmouth Power Station, West Nash Road, Uskmouth (Ancient Spaceship – Map Area/Entrance/Entrance Corridor/Narrow Corridor)

Thu 14 Jul 16 Uskmouth Power Station (Ancient Spaceship – Museum Chamber/Curtained Area)

Fri 15 Jul 16 Uskmouth Power Station (Ancient Spaceship – Curtained Area/Armoury/Corridor/Ladder to Engine Room)

Mon 18 Jul 16 Uskmouth Power Station

(Ancient Spaceship – Engine Room)

Tue 19 Jul 16 Uskmouth Power Station (Ancient Spaceship – Engine Room/Ladder to Engine Room/Dormitory/Entrance; Erehwon; Insert for locket)

Wed 20 Jul 16 Gileston Farm, Gileston, near St Athan (Erehwon – Cultivated Field; TARDIS – Cultivated Field)

Thu 21 Jul 16 BBC Roath Lock Studios: Studio 3 (Erehwon – Great Hall)

Fri 22 Jul 16 BBC Roath Lock Studios: Studio 3 (Erehwon – Great Hall); Studio 4 (Erehwon – Cross Corridors/Corridors/Greenhouse; Ancient Spaceship – Engine Room/Museum Chamber; The TARDIS)

Mon 25 Jul 16 Avda del Professor Lopèz Piñero/Pont de Montolivet (Erehwon – Lower Spine Corridor/Hemispheric

Walkway/Hemispheric Hall/Corridors)

Tue 26 Jul 16 Avda del Professor Lopèz Piñero/Pont de Montolivet (Erehwon – Dining Area/ Hemispheric Walkway/Top Floor Corridor/Stairs off Top Floor Corridor/Step Corridor/Hemispheric Hall)

Wed 27 Jul 16 Avda del Professor Lopèz Piñero/Pont de Montolivet (Erehwon – Conservatory/Hemispheric Hall/Entrance to Ancient Spaceship/ Hemispheric Walkway)

Thu 28 Jul 16 Avda del Professor Lopèz Piñero/Pont de Montolivet (Erehwon – Upper Spine Corridor/Hemispheric Hall)

Thu 1 Sep 16 BBC Roath Lock Studios: Studio 4 (The Thames Frost Fair)

Thu 15 Sep 16 BBC Roath Lock Studios: Ext Studio (The TARDIS)

Post-production

Post-production elements on *Smile*, such as CGI, included the shots where Gileston's wheat field was combined with Valencia's architecture, plus material with the Vardy, the demise of characters such as Kezzia, Emojibot replication shots, Praiseworthy's hologram, the images in the book found by Bill, and the rows of cryogenic pods. Tourists and cars were also removed from some of the Valencia shots, while the TARDIS travelling through space was a reversed version of a sequence from *Dinosaurs on a Spaceship* [2012 – see Volume 71].

Right:
Steadfast
prepares
to shoot.

Kezzia and Goodthing

Cuts had to be made to bring the episode down to its 50-minute slot. Dubbing made small changes to Kezzia in the field; originally Kezzia initiated the call, telling Goodthing that she was coming back in. “Hey, it’s sooo nice to hear from you,” responded Goodthing, causing Kezzia to comment: “No. It’s really ordinary to hear from me.” When Goodthing told Kezzia not to come in because of the “tiny” Vardy problem, her sister responded: “Of course I’m coming in. I’m tired. I’m hungry.” After Kezzia responded to the strange request to keep smiling, she asked: “Okay, who is this, and what have you done with my real sister?” “No seriously. You have to keep smiling. When you come in, no matter what you find, keep smiling,” insisted Goodthing. “You sound like Mum. Did somebody hit you with a spanner?” asked Kazzia. When



Kezzia met her sister in the city, Goodthing quickly took her arm and led her away from the Emojibot. “I just tried to earwig Mum and nothing. Where is she?” asked Kezzia. “Please, you will remember to look happy,” responded her sister before explaining about the Vardy. “Something is wrong. Something is very wrong indeed. But it’s important to keep smiling,” insisted Goodthing after Kezzia remarked on her smile. “What’s happened? Is it Mum?” asked Kezzia. “Smile, please smile...” pleaded Goodthing, causing her sister to insist: “Just tell me!” “I don’t know where to begin – OK,” said Goodthing as she told Kezzia to brace herself. After Goodthing realised that she should not have told her sister what happened, Kezzia angrily said: “Where is she? I want to see her...” As her badge registered anger, Goodthing promised: “I’ll take you to her. I’ll tell you everything but...” and then noticed that Kezzia was on two tears. As Kezzia showed fear – echoed on her badge – she asked, “What is this?” After Goodthing told her to smile if she wanted to live, Kezzia

asked of the Emojibot that had grabbed her: "What's it doing? Get off me. What's happening?" "Smile! There might still be a chance," said her sister. "What are they doing?" asked Kezzia as the Vardy buzzed around her. As the Vardy attacked, Goodthing cheerfully called: "Keep trying, Kezzia! Smiling, smiling, smiling." After Goodthing insisted that she was smiling, the room erupted into panic as people were grabbed or confronted by Emojibots. Goodthing hid in the conservatory, but parted the branches to see two Emojibots in front of her... sealing her fate, her skull falling to the ground along with her locket.

After the opening titles, as Bill emerged from the TARDIS to see the two suns, she

asked: "Is this it? The future? There's an extra sun. We're going to have two suns in the future? Do you get the same kind of tan off both?" While she tested the ground by stamping on it, the Doctor told her: "Gliese 581 D orbits a double star." "Gliese what?" asked Bill, "No. This is a different planet? I said I wanted to see the future. You never mentioned other planets."

"Maybe the future of humanity is on other planets. Did you think about that?" asked the Doctor. "I thought we'd stay in Bristol but on fast forward," replied Bill before asking which way was Earth.

In the city corridor, after the Doctor explained to Bill how the settlers had cracked the secret of human happiness,

"ROBOTS HAVE DRY BRAINS. IT DOESN'T
MEAN THEY DON'T HAVE FEELINGS."

his student said: "So you must come here all the time." "No. First for me too," admitted the Doctor. "How come? If I've got a TARDIS that can take me anywhere, I'm going to use it to take me somewhere happy," said Bill. "I've been busy," explained the Doctor. "You've been lecturing," clarified Bill. "I like lecturing," stated the Time Lord. "But you've got a space-time machine that can go anywhere. So why don't you?" asked the student. "I do. Look at us – we're here, we're anywhere," replied the Doctor, to which Bill said: "No, you don't." When Bill asked the Doctor about his oath, he replied: "I love rules. They make lovely snapping noises when you break them." "What rules?" asked his student. "You ask a lot of questions," noted the Doctor. "Since I'm trusting you with my life, you might want to answer them," smiled Bill, whereupon the Doctor explained; this was changed in dubbing. After the Doctor had confirmed that he was guarding a vault, Bill asked: "What's in it?" "A thing," said the Doctor. "A thing?" she echoed. "In the broadest sense," replied her tutor.

Right:
Time travellers
go exploring.

After the Doctor chided Bill for her typical wet brain chauvinism, she asked: "What's a wet brain?" "Organic animals – like you – have wet brains," explained the Doctor. "Robots have dry brains. It doesn't mean they don't have feelings." "Doesn't it?" asked Bill. "Maybe save the bio-philosophical discussions till later," suggested her tutor. When Bill wondered if everyone had gone out in the deserted city, the Doctor told her: "Twenty lights years isn't the other side of the universe. Twenty light years is practically next door."

Looking at the badge given to her by the Emojibot, Bill commented: "Bit big to swallow." As the travellers followed the Emojibot into the hall, Bill called: "Hello? Hello? Is it a bit nuts that I'm

not scared, just very excited?" After the Doctor's comment about the place being the Utopia for vacuous teens, Bill asked: "What's Utopia?" "An imaginary perfect place," answered her mentor. "This isn't imaginary," pointed out the student. "I bet it isn't perfect either," said the Doctor, his emoji badge looking puzzled as they entered the dining area.

Futuristic dining

While Bill sat down to eat, the Doctor puzzled on the missing colonists. "Why are you pacing around like that?" asked Bill. "Like what?" asked the Doctor. "Like you want to poke everything with a stick," said his student. "I do," admitted the Doctor. "Why?" asked Bill. "To see what bites," said the Doctor, to which Bill observed: "We're in a dining room." "Things get bitten in dining rooms – ask the food," noted the Doctor. "Actually, the food made a noise," commented Bill, "Like the sea." "The sound's just there to add a bit of seaside atmosphere to the fish flavour. Like a sonic sauce," explained the





Doctor. "So if we had bacon sandwiches they would oink? You're not loving this place are you?" responded Bill as the Doctor commented on the absence of livestock. When Bill asked her tutor why he was not loving their surroundings, she continued: "I'm loving it. Is that the problem with Utopia? One person imagines it and the rest of us just have to live in it? Why have you got two portions?"

Originally when the Doctor and Bill entered the greenhouse, he said: "So the little robots are the flocks. And the big ones are the shepherds." "You said it was the interface," said Bill. "It's a cool word, interface, I was trying to sound clever," admitted the Doctor before discussing the crops; this was changed in ADR (additional dialogue recording). After the Doctor told Bill that he found the city loveable, she observed: "You're not smiling. I don't mean with your face, I wouldn't expect that. But the thing... the badge thing..." "What's it say?" asked the Doctor. "It looks... dunno... thousands of years in the future, the emojis are getting

subtle," replied Bill, "I'm going to say confused. Are you confused?" "I'm never confused. I'm sometimes thinking in an indirect way," claimed the Doctor. "What does that mean?" asked his student, to which her tutor admitted: "It means I'm confused." When the Doctor told Bill that he was thinking about a magic haddock, he then related the story to her, while she interjected: "Hey. If there's no one here, why are they bothering to harvest the crops? I mean robots don't eat tomatoes do they?" As the Doctor got to the end of his story (which was transferred to a voice-over later in the episode), Bill said: "So, careful what you wish for, is that what you're saying?" After asking if the spray was of snow, she then asked: "What did he do with the third wish? Did he wish for loads more wishes? Why do they never just wish for more wishes?" "Probably best not to wish at all," said the Doctor, "Especially if the thing granting the wishes doesn't have the same kind of brain that you have. If it's a fish say, or a robot." The flashback to Goodthing's death was an

Above:
"Would you like me to discuss rent?"

addition during editing. As the Doctor propelled Bill from the greenhouse, they heard music and laughter. "What's that?" "It's nothing. The building's memory banks," explained the Doctor. "This is their voices?" exclaimed Bill. "They like to put sounds with food. Like the algae and the sea. This is plant food and these..." began the Doctor. "OK. I get it," agreed Bill, with the Doctor saying: "Good. This way!"

Cornered in the corridor, when the Doctor mentioned the magic haddock and continued: "It got the wrong end of the stick but it wanted you to be happy"; this was changed in ADR. Later, back in the city, when Bill returned and said she was not leaving the Doctor, he replied: "I'd tell you to wipe that smile off your face, but possibly it would be counter-productive." "This smile's going nowhere," said Bill, with the Doctor turning to the wall and saying: "Let's test that theory." As the Doctor aimed his sonic at the wall, he told Bill: "Don't be frightened." "Okay," she agreed. "No, really, don't," said the

Below:
Put on a
happy face...



Doctor. After Bill told the Doctor that he was an awesome tutor, he said: "Time for a lesson then." When the Doctor found the real section of wall with the letter E at the start, he added: "Oh yes... And look - a name." "The Viking longboat," ruminated Bill, adding, "and every boat needs a gangplank"; this was changed in ADR.

Studying the map showing the engine area, Bill pondered: "The whole rocket is nearly all space." At this point, there was rumble and some muzak came on; the loudspeaker announcement was a later addition. "What? What happened? Are you..." asked the Doctor, hearing her reaction. "Music," said Bill, as the Doctor explained about the ship's systems. The cutaway of the two Emojibots reacting as the Doctor entered the engine room was added in editing. When Bill told the Doctor to stop keeping her out of trouble, he replied: "Nope." When Bill tearfully asked if the people in the ship were humanity's last hope, she continued: "Am I the only human being alive in the universe now? Doctor?"



When the Doctor was confronted by Praiseworthy, the boy asked: “Are we there yet?” The intercutting of the Doctor and Bill with Praiseworthy leaving the ship was added during editing; originally after the Doctor feared the end of the human race, his student asked: “That kid. Where did he go?” As they left the engine room and entered the dormitory they met Steadfast. As the Doctor prepared to give a lecture, Praiseworthy encountered an Emojibot which offered him a badge. In the dormitory, the Doctor told the newly woken: “Your robots have built a place for you to live.” “Let’s go and see it,” said Nate, eagerly, but the Doctor calmed the group down: “Okay, me talking, not you. It’s the best way, trust me. The place is beautiful but it has a problem. The worst problem in the universe... you.” After the Doctor’s explanation that the Vardy were having ideas of their own, his comments about the monitor badges were added in post-production. Originally, the scene continued with Steadfast asking: “If there were problems with the Vardy, why didn’t

the shepherds take care of it?” “Possibly they tried. But the Vardy took care of them,” replied the Doctor. “What the hell are you talking about?” asked Nate, “What the hell has happened here?” “I’m sorry. I’m terribly sorry,” replied the Doctor. As Steadfast and the others stormed out of the armoury, the Doctor observed: “Human beings. Awake for less than an hour, and it’s war already.”

The tale of the magic haddock

As the armed group moved through the city corridors, Nate said: “Wow! We did it. It all worked. We built this amazing place.” “Actually the Vardy did it while you were asleep,” noted Bill. On entering the great hall, Steadfast gasped: “It’s beautiful.” “Yes, it’s beautiful. And it’s ours,” said Nate. The conclusion of events in the city was redubbed partially with the inclusion of the Doctor’s tale of the magic haddock, omitting the Doctor’s comment: “Bill thought he should have asked for an infinite series of wishes.” When the Doctor told the humans that the Vardy had forgotten who made them in the first place, he added: “Kids, eh?”

Bill and the Doctor’s comments as the TARDIS travelled on through space were added in post-production. After the Doctor commented on doing dirty jobs, Bill asked: “Before you took your oath, and got stuck...” “I am not stuck,” said the Doctor as she asked how he used to fly around sorting things out. “Is this it? We’re home?” asked Bill as the ship stopped.

Murray Gold’s score used some existing melodies such as *They Are Everywhere* (from *Asylum of the Daleks* [2012 – see Volume 70]) and *Double Doctor* (first heard in *The Rebel Flesh/The Almost People* [2011 – see Volume 67]). ■

Left:

“Is it hugging me? Who programmed that?”



Publicity

Above:
The Doctor wanders around the far-future colony world Gliese 581 D.

► Mark Wright interviewed Frank Cottrell-Boyce in a two-page preview appearing in *Doctor Who Magazine* issue 511 on Thursday 6 April 2017. A 20" trailer was shown on BBC One immediately after the broadcast of *The Pilot* on Saturday 15 April. The following day, Bill meeting an Emojibot featured in the 37" preview clip.

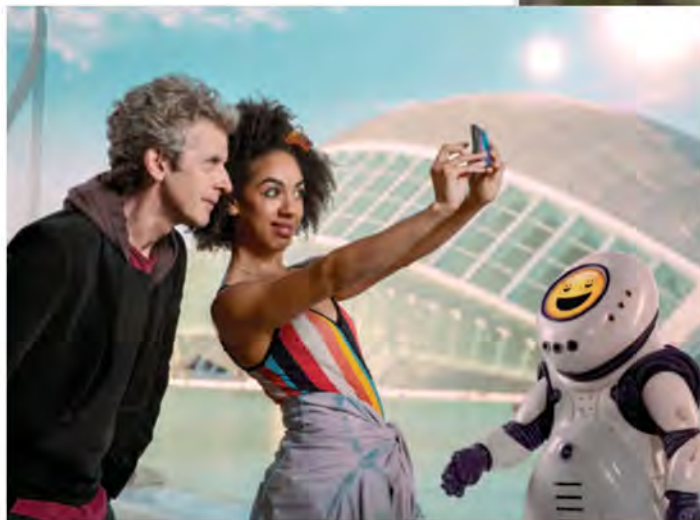
► *Radio Times* published on Tuesday 18 April carried coverage of the BFI & *Radio Times* Festival including pictures

of Peter Capaldi, Pearl Mackie and Steven Moffat at their various panels. Alongside a photo of Bill taking a selfie with the Doctor and an Emojibot, Patrick Mulkern nominated *Smile* as a *Pick of the Day*, commenting that it was 'packed with clever ideas and beautiful vistas, yet it lacks energy'. Elsewhere in the issue, the two-page feature *Your RT Travel – City of Dreams* saw Claire Webb looking at Valencia and its appearance as Gliese 581 D. There was also more publicity for the educational lectures

forming *Doctor Who* and the *micro:bit* with a 12" video featuring Capaldi as the Doctor, and that evening the Doctor's regeneration from *Planet of the Spiders* [1974 – see Volume 21] appeared in *How to Live Longer*, an edition of BBC Four's *The Big Think*.

- ▶ Steven Moffat's 31" introduction to *Smile* appeared on Wednesday 19 with the executive producer emphasising the relationship forming between the Doctor and Bill. The same day, former Doctor David Tennant played himself in the Radio 4 comedy *Believe It!* as his friend actor Richard Wilson recalled a time when Tennant had believed that he *was* the Doctor and needed to defeat the Daleks in 1930s New York (ie *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55]) in his unreliable autobiography.

- ▶ Another 59" video saw Peter Capaldi and Pearl Mackie introducing the friendly robots of *Smile* on Thursday



Above:
Smile!

20, and that evening Mackie was present at the British Academy Television and Craft Awards nominees party in London. Friday 21 offered another 36" preview clip in which the Doctor and Bill encountered an Emojibot in the greenhouse. In Canada, CBC carried an interview with Andrew Vardy about his robotics work. "Although I'm a geek and I love all *Star Trek* and *Star Wars* and *Lord of the Rings*, I haven't tuned in to *Doctor Who* until just recently and now, of course, I'm a huge fan," he told CBC News.

Left:
The Emojibots' death hug.



- ▶ On Saturday 22 April, the *Doctor Who* Experience in Cardiff staged *Doctor Who Meets the World of Hargreaves* with Luke Spillane of *Doctor Who: The Fan Show* doing a Q&A with artist and writer Adam Hargreaves whose first *Mr Men/Doctor Who* books were about to be published. In London, Peter Capaldi joined the March for Science event in the city, raising awareness of scientific discovery and defending scientific integrity.

Broadcast

► Scheduled for 7.20pm to 8.10pm, *Smile*'s BBC One broadcast was preceded by the skaters from Southwark 'Oneness' ident and the continuity announcer saying: "Saturday night for a smiley face now"; the 'Pure Drama' branding began the broadcast, while the closing announcement emphasised that the next episode would air in the same slot the following week.

► Broadcast opposite the end of dating show *Take Me Out* and the start of the popular *Britain's Got Talent* on ITV, *Doctor Who* still attracted a sizeable audience, if not as large as the talent show. Although outside the weekly top 20, *Doctor Who* remained BBC One's top-rated Saturday night programme with an audience of just under six million.

Below:
Bill Potts meets
real robots.



► Discussion of *Smile* featured on *The Fan Show*, which went online immediately after the episode's transmission. The 15'52" edition included an interview with Brian Minchin recorded during the series press launch at the Ham Yard Hotel on Tuesday 4 April and a chat with Peter Capaldi recorded at the Marriott County Hall Hotel on Wednesday 12 April. Other videos available on Saturday 22 April were Pearl Mackie's tour of the Valencia locations (1'25") while Kaizer Akhtar discussed his "amazing experience" of working on *Doctor Who* (41"). *Food from Another Planet!* was then the title of a 45" video on Sunday 23 in which Mackie recalled having to consume the blue jelly in the eating sequence.

► *Doctor Who* was discussed on BBC One's viewer feedback programme *Points of View* at 4.30pm on Sunday 23 April. Host Jeremy Vine screened a clip from *The Pilot* and commented on the "rave reviews". Video contributor Tim Burchell thought Bill and the Doctor were "absolutely fantastic", Louise Cannon felt the new series had "a new freshness about it" and 'pilsorignal' indicated that it was 'already far better than the last series' with Bill compared to the Doctor's former companion, Ace. That evening, Mackie presented the award for Special, Visual Effects and Graphic Effects to the team of the Netflix series *The Crown* at the British Academy Television Craft Awards at The Brewery in London.

Above:
Bill tucks into
blue food
which "smells
like fish".

► On Australia's ABC2 that evening, host Rove McManus was joined on *Whovians* by Tegan Higginbottom, Adam Richard, Steven 'Bajo' O'Donnell and Jordan Raskopoulos and auditioned Charlie Pickering and Kitty Flanagan plus Tom Gleeson from *The Weekly* as the new Doctor.

► The BBC released a 57" video entitled *Hola!* on Monday 24 in which Peter Capaldi commented on his astonishment at fans attending the Valencia shoot while Andrew Vardy was interviewed over the phone by Leigh Anne Power on CBC's *Central Morning*. A 1'15" video of Ralf Little discussing his appearance was released

on Tuesday 25: "It was really exciting to be a part of."

► With signing, the episode was repeated on BBC Two at 1.55am on the morning of Saturday 29 April to an audience of around 300,000. A deleted scene was then screened by BBC America as part of *Doctor Who* Finale Day on Saturday 1 July; entitled *Smile* this showed the demise of Goodthing.

► Reviewing *Smile* in *Doctor Who Magazine*, Graham Kibble-White felt that the episode was enjoyable with 'sufficient to ruminate on, and very little to confound' which made for 'straight ahead entertainment'.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Smile	Saturday 22 April 2017	7.20pm-8.10pm	BBC One	45'40"	5.98M (23rd)	83

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Smile	Saturday 29 April 2017	1.55am-2.45am ¹	BBC Two	45'40"	0.30M (-)	-

¹ Signed repeat

Merchandise

Right:

Behind the scenes on the DVD extras.

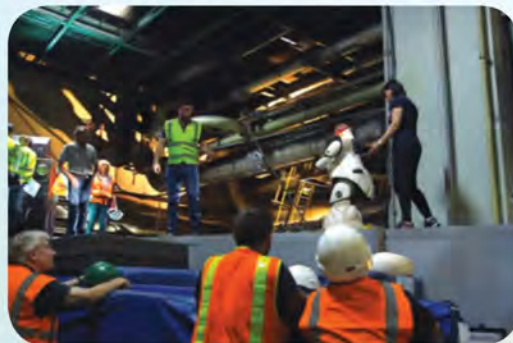
Smile was included on the DVD and Blu-ray set *Doctor Who: Series 10: Part 1* released by BBC Worldwide on Monday 29 May 2017; this also included the 2'13" *Inside Look – Smile* with comments from Peter Capaldi, Pearl Mackie and Steven Moffat. It also featured on *Doctor Who: The Complete Series 10* released on Monday 13 November which also included the *Inside Look* item, the deleted scene of Goodthing's demise in the greenhouse, the aftershow edition of *Doctor Who: The Fan Show* and the 11'42" featurette ☺ about the making of the episode with contributions from Frank Cottrell-Boyce, Steven Moffat, Peter Capaldi and Pearl Mackie. The Blu-ray version of the set came with three lenticular art cards. A Steelbook edition was also available, exclusive to Amazon, with artwork by Alice X Zhang.

Who Dares' 2018 Retro Visions A4 wirebound calendar featured 12 pieces of Stuart Manning's retro artwork. The artwork for September was from *Smile*.

A figurine of an Emojibot came with issue 119 of the *Doctor Who Figurine Collection*, published by Eaglemoss in March 2018. ■

Below:

Eaglemoss' figurine of an Emojibot.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Pearl Mackie.....Bill¹
 and
Matt Lucas.....Nardole
 with
Kiran L Dadlani.....Kezzia
Mina Anwar.....Goodthing
Ralf Little.....Steadfast
Kaizer Akhtar.....Praiseworthy²
Kalungi Ssebandeke.....Nate
Kiran Shah.....Emojibot 1
Craig Garner.....Emojibot 2

¹ Credited in *Radio Times* as Bill Potts

² Not credited in *Radio Times*

UNCREDITED

Maggie Baiton.....Old Lady
Vikas Shorley, Maro Aguilar, Francisco Antonio Gimenez, Vincent Sais Berli, Maro Aguilar, Anthony Hall, Vikas Shorley, Alain Gomez Villalonga, Victoria Sais Berlis, Beatriz Bohorques Marchori, Roland Kouame, Eva Bas Moran, Judith Ejome, 1 unknown.....Utopians
Gareth Weekley.....Double for The Doctor
Unknown.....Legs Double for Bill
Usha Patel.....Woman
Ayaisha Griffith, Michael Gleeson, Yuan Huang, Benedict Hurley, Richard Parry, Ying Qin, David Coleman, Helen Whitney.....Workers Building Spaceship
Murray Johnston, Richard Michael, Jan Baker.....Waving Workers
Alex Heavyside, Steve Phelps, Karen Poolman, Maurice Spring.....Next Rank Up
Isaac Martinez.....Double for Praiseworthy
Tito Ogedengbe, Ankur Sengupta, Thomas Austin, Jacob Nwogu, Karen Murphy, Sarah

Brazier, Tabitha Taya, Alicia Trolley, Sam Davies, Folasade Ariyibi, James Corning, James Corning.....Colonists/Gun Posse
Matthew Rohman, Garry George, Daniel Griffiths, Helena Dennis, Ozzy Diakiese, Jack Anderson, Bridie Edwards, Jason Clarke.....Colonists
Enrique Cases Belena.....Double for Steadfast
Moussa Sanoh.....Double for Nate
David Diaby, Daniel Sanchez Sarrio, Andres Vallejo Rojas, Maria Perez Piquer, Led Thiam, Alvaro Hurtado, Rafael Martinez, Rocio Juarez.....Doubles for Gun Posse
Sunny Ghosh.....Elephant Handler

CREDITS

Written by Frank Cottrell-Boyce

Produced by Peter Bennett

[uncredited: Nikki Wilson]

Directed by Lawrence Gough

[uncredited: Bill Anderson]

Stunt Coordinator: Dani Biernat

Below:

Cast and crew stand by for a scene.



SMT

A professional ARRI camera is the central focus, mounted on a tripod. The camera has a large lens with 'ARRI Alura Zoom 18-80' and 'FUSION' markings. A person wearing a straw hat is in the foreground, partially visible. In the background, several crew members are visible, including one wearing sunglasses and a white shirt. The scene is brightly lit, suggesting an outdoor or well-lit indoor set.

'DOCTOR WHO MAGAZINE'S GRAHAM KIBBLE-WHITE FELT THAT THE EPISODE WAS ENJOYABLE WITH 'SUFFICIENT TO RUMINATE ON, AND VERY LITTLE TO CONFOUND'."





Above:
Crew members
find a shady
spot to review
their work.

Choreographer: Ailsa Berk
 1st Assistant Director: Fletcher Rodley
 [uncredited: Sarah Davies]
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Christopher J Thomas
 Assistant Directors: Rhun Ilewelyn, Lauren Pate
 [uncredited: James King, Anwar Fayrouz,
 Sade Akin, Rosie Brown]
 Unit Drivers: Sean Evans, Kyle Davies
 [uncredited: Jolyon Davey, Dan Mazhar,
 Tony McCormack, Darren Davies, Montile Jalile,
 Ashad Mohammed, Brian Simpkins, Kevin Tucker,
 Paul Watkins, Ashley]
 Location Manager: Iwan Roberts
 [uncredited: Nicky James]
 Unit Manager: Nick Clark [uncredited: Beccy Jones]
 Production Manager: Medyr Ilewelyn
 [uncredited: Adam Knopf]
 Production Coordinator: Sandra Cosfeld
 Assistant Production Coordinator: Nicola Chance
 Production Assistants: Virginia Bonet, Jamie Shaw
 Assistant Accountant: Justine Wooff
 Art Department Accountant: Alison Harvey
 Script Supervisor: Nicki Coles
 [uncredited: Lucy Noble]

Script Executive: Lindsey Alford
 Script Editor: Nick Lambon
 Assistant Script Editor: Emma Genders
 Camera Operator: Mark McQuoid
 [Steadicam: Alf Tramontin, Dave Morgan;
 2nd unit: Martin Stephens]
 Focus Pullers: Jonathan Vidgen, Elhein De Wet
 [uncredited: Matt Hillier]
 Camera Assistants: Gethin Williams, Drew Marsden,
 Dan Patounas [uncredited: Cai Thompson,
 Leighton Spence, Drew Marsden]
 Grip: John Robinson [uncredited: Martyn Jones,
 Ben Moseley]
 Assistant Grip: Sean Cronin
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding
 Gaffer: Mark Hutchings
 [uncredited: Andy Gardiner]
 Best Boy: Andy Gardiner [uncredited: Gawain Nash]
 Electricians: Gawain Nash, Gareth Sheldon,
 Bob Milton, Sion Davies
 Supervising Art Director: Henry Jaworski
 Art Director: Tim Overson
 Standby Art Director: Christina Tom
 Set Decorator: Adrian Anscombe
 Production Buyer: Sarah Frere
 Prop Buyers: Jen Saguaro, Jo Pearce
 Draughtpersons: Kartik Nagar, Julia Jones
 Storyboard Artist: Adam Pescott
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Matt Ireland, Jonathan Barclay
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts
 Storeman: Jamie Southcott
 Concept Artist: Darren Fereday
 Graphic Artist: Matt Clark
 Graphics Assistant: Jack Bowes
 Standby Carpenter: Paul Jones
 Rigging: Shadow Scaffolding
 Standby Rigger: Colin Toms
 Practical Electricians: Callum Alexander,
 Austin Curtis
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker

Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Keith Richards, Matt Ferry,
 Campbell Frazer, Chris Daniels, Joe Painter,
 George Rees, Alan Jones, Dan Berrow,
 Mike Venables
 Construction Driver: Jonathan Tylke
 Construction Labourer: Jason Tylke
 Head Scenic Artist: Clive Clarke
 Painters: Steve Nelms, John Nelms, Paul Murray,
 Debby McShane
 Assistant Costume Designer: Zoe Howerska
 Costume Supervisor: Kat Willis
 Costume Assistants: Rebecca Cunningham,
 Leila Headon, Jenny Tindle
 Make-up Supervisor: James Spinks
 Make-up Artists: Megan Bowes, Lolly Goodship
 [uncredited: Sara Angharad]
 Unit Medic: Glyn Evans
 Casting Associate: Ri McDaid-Wren
 Casting Assistant: Louis Constantine
 Business Affairs Executive: Carol Griggs
 Assistant Editors: Becky Trotman, David Davies
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Hannah Jones
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Simon Clement
 Foley Artist: Meltem Baytok
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editors: Geraint Pari Huws, Mark Hardyman
 Assistant Online Editor: Christine Kelly
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Music Score Assistant: Jack Sugden
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Production Executive: Tracie Simpson
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler

Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Tim Surrey]
 Costume Designer: Hayley Nebauer
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Ashley Rowe
 [uncredited: Martin Stephens, Damian Bromley]
 Line Producer: Steffan Morris
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Studios
 Cymru Wales
bbc.co.uk/doctorwho
 © BBC 2017
 albert+ sustainable production

Below:
 Recording
 outside Ciutat
 de les Arts i
 les Ciències
 in Valencia.



Profile

BRIAN MINCHIN

Executive Producer

Born 5 August 1978, Minchin grew up in Penrhyncoch, a village in west Wales.

Elder brother Robert, much later a noted astronomer, was a keen viewer of *Doctor Who* and so Brian inevitably also watched Peter Davison's adventures with his sibling. He also read through his two cousins' Target novelisations, being particularly keen on *Doctor Who and the Zarbi* and *Doctor Who and the Terror of the Autons*. He later attended the local comprehensive Ysgol Penglais School, Aberystwyth.

Minchin made inroads into media production, co-writing the short amateur horror film *Down* (2003), using actors from Bridgend Youth Theatre, south Wales, and part-funded by an Arts Council Wales grant, before producing a number of further, CV-boosting short films.

Below:

Brian Minchin on location.



Eventually he joined BBC Wales in Cardiff as a script editor, working on the seventh series of *Belonging* (2006), a long-running family saga starring Eve Myles.

He entered the *Doctor Who* universe script-editing on the first two series of spin-off *Torchwood* (2006-8). His first script-editing duties on *Doctor Who* were for *Children in Need* special minisode *Time Crash* [2007 – see Appendix], before moving onto its dovetailing Christmas Special *Voyage of the Damned* [2007 – see Volume 57]. *The Fires of Pompeii* [2008 – see Volume 57] and *Turn Left* [2008 – see Volume 59] quickly followed. Among other responsibilities at BBC Wales, he would later script-edit several stories for the 2010 series: *The Beast Below*, *Victory of the Daleks* [see Volume 63], *The Vampires of Venice*, *Amy's Choice* [see Volume 64] and *Vincent and the Doctor* [see Volume 65].

As well as script-editing, Minchin had a handful of original writing credits for

Torchwood tie-ins: BBC audio *The Sin Eaters* (2009), online comic strip *The Return of the Vostok* (2009) and a print comic strip for *Torchwood Official Magazine* titled *Fated to Pretend* (2010). He also wrote the Eleventh Doctor and Amy *Doctor Who* novel *The Forgotten Army* (2010).

Gradually Minchin stepped up to producing, being made assistant producer on the third series of *Torchwood* – the successful mini-series *Children of Earth* (2009) – and also producing a handful of ancillary *Who*-related documentaries including *Inside the TARDIS* (2009) and *The David Tennant Special* (2010).

He was a full series producer on the fourth and fifth series of *The Sarah Jane Adventures* (2010/11); he and executive producer Nikki Wilson later collected a BAFTA Cymru 2011 for Best Children's Programme.

Minchin produced the UK end of *Torchwood: Miracle Day* (2011), which was a co-production between BBC Wales and the US Starz network.

Promoted to executive producer level at BBC Wales, he oversaw the British BBC adaptation of *Dirk Gently* (2012), Russell T Davies' successor to *The Sarah Jane Adventures*, *Wizards vs Aliens* (2012/13), and

two Toby Whithouse series *Being Human* (2013) and *The Game* (2014).

On 30 April 2013 Minchin was announced as the new executive producer on *Doctor Who*, replacing Caroline Skinner with immediate effect.

Having returned to the show after three years away, Minchin assumed executive producer duties for the latter Matt Smith days, and oversaw all manner of associated promotional events and tie-ins to *The Day of the Doctor* [2013 – see Volume 75], though not involved with the story itself. His first official executive screen credit came with Christmas Special *The Time of the Doctor* [2013 – see Volume 75].

Involved in the casting of Peter Capaldi as the Doctor, Minchin would oversee all three of the Twelfth Doctor's series.

He summed up his role to *The Fan Show* in 2017: "It's my job to work with the producers and all the departments to make all the fantastic ideas and dreams all our writers have into the episodes."

During his time on *Doctor Who* he was also exec on Russell T Davies' production of *A Midsummer Night's Dream* (2016) and on *Doctor Who* teen spin-off *Class* (2016).

In July 2016 it was announced well in advance that Minchin would leave after the 2017 series of *Doctor Who*, to be replaced in due course by Matt Strevens at the right hand of new showrunner Chris Chibnall. A year later, Minchin completed his *Doctor Who* stint, departing with Steven Moffat after finishing Capaldi swansong *Twice Upon a Time* [2017 – see Volume 89].

It was announced in July 2017 that Minchin was to head drama development at Hartwood West, the Cardiff office of Steven Moffat and Sue Vertue's Hartwood production company, from September.

Married to longstanding *Doctor Who* script executive Lindsey Alford since May 2010, he lives in Cardiff and has two children. ■

Left:
Brian Minchin
poses for
a photo on
the set of
the TARDIS.



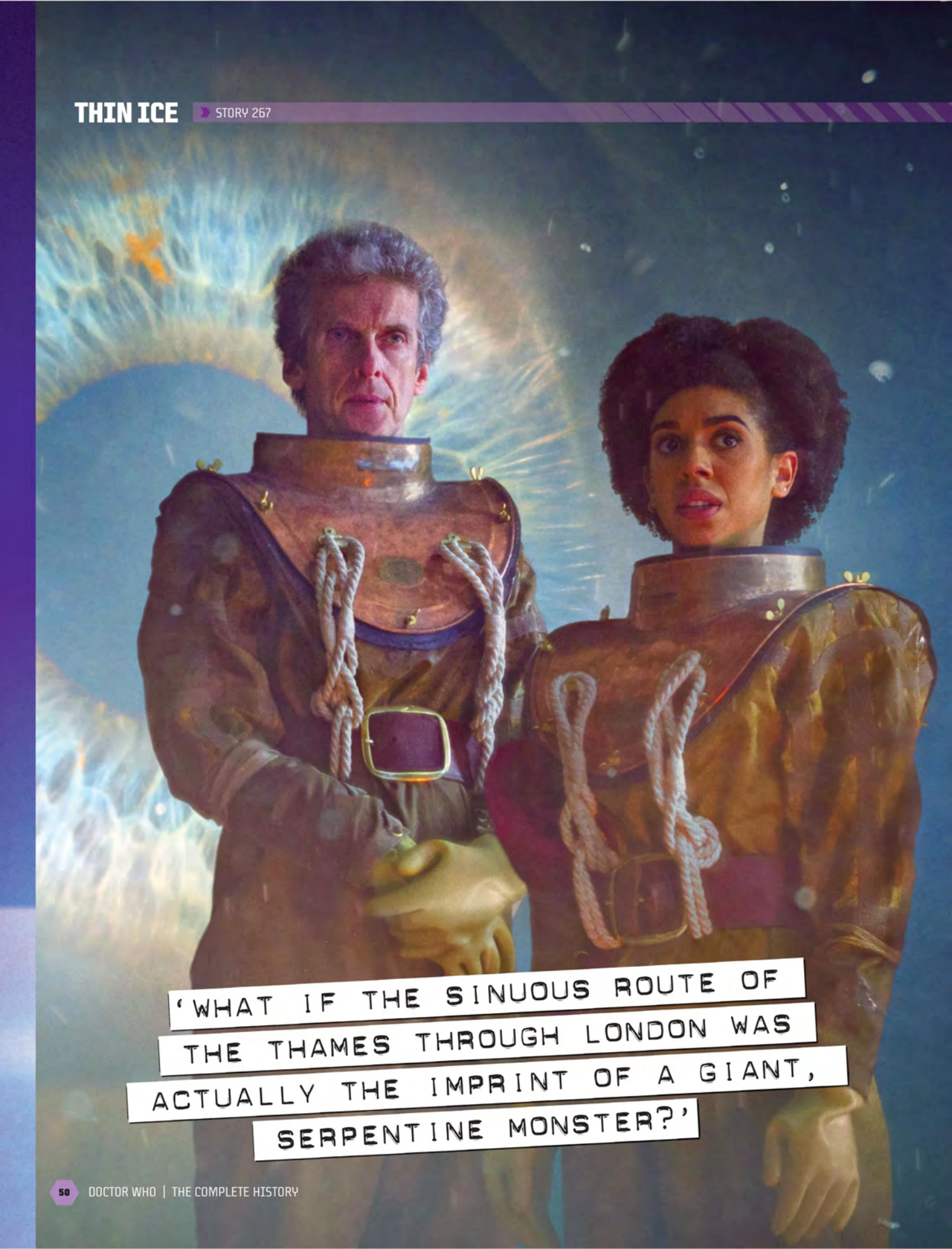


THIN ICE

► STORY 267

London, 1814. The Doctor and Bill arrive by accident at the last of the great frost fairs on the River Thames. Before Bill can enjoy the past, revellers are pulled beneath the ice and the Doctor must find out what lurks in the dark depths of the river...





'WHAT IF THE SINUOUS ROUTE OF
THE THAMES THROUGH LONDON WAS
ACTUALLY THE IMPRINT OF A GIANT,
SERPENTINE MONSTER?'

Introduction

The way in which the passage of a river erodes its banks, moving material from one side to the other, forms meanders. A winding, repeating, S-shaped path is forged as the river makes its way to the sea. But what if, instead of this prosaic explanation, the sinuous route of the Thames through London, was actually the imprint of a giant, serpentine monster?

Just as *Smile* [2017 – see page 6] retold the story of enforced happiness in a human colony, *Thin Ice* also returned to an old idea. The notion of a giant – and ultimately, forgiving – creature held captive was the twist ending to *The Beast Below* [2010 – see Volume 63]. Seven years later, with a new audience coming to the series, writer Sarah Dollard brought this idea down to Earth, replacing the Star Whale that was instrumental in saving *Starship UK* with a creature shackled under the Thames.

The Beast Below presented us with a view of humanity unable to live with the knowledge of exploiting another sentient creature (or, less charitably, unwilling to allow the populace to remember for fear of dissent). *Thin Ice*, meanwhile, gave us an out-and-out villain – Sutcliffe – who is profiting by keeping the creature enslaved. Like the Star Whale, this new leviathan also provided power, on this occasion in the form of super-combustible monster droppings, that burn a hundred times hotter than coal.

Most of the action took place at the last great frost fair – a series of stalls and attractions – that took place on the frozen-over Thames in 1814. The Doctor



mentioned that he'd visited the frost fair before. River Song remembered the Doctor taking her (and Stevie Wonder) there in *A Good Man Goes to War* [2011 – see Volume 68].

Thin Ice allowed the Doctor's new companion Bill to experience a trip into the past. She also discovered a few uncomfortable truths about the Doctor. Whatever dark secrets the Doctor might have, she soon learned that the important thing is that he is willing to stand up for his beliefs – when he adopted a very hands-on approach to dealing with Sutcliffe.

In the end, echoing sentiments expressed to Clara in *Kill the Moon* [2014 – see Volume 78] he made it Bill's responsibility to decide what to do about the creature... Similar to the way Amy set the Star Whale free, it's up to Bill to do the right thing on behalf of her own kind. ■

Above:
Starship UK
relied on a Star
Whale to travel
through space.

STORY

The TARDIS has landed on the frozen river Thames during the last great frost fair of 1814. The Doctor moves it to a “more reliable parking spot” and Bill changes into a suitable outfit, then they visit the frost fair. [1]

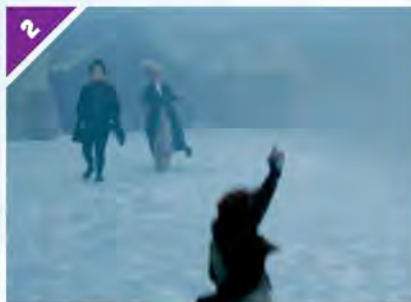
Bill notices some green lights beneath the ice and a young girl, Kitty, approaches them asking if they have seen her lost dog – which is a distraction while a young boy tries to steal the Doctor’s sonic screwdriver. The children run and the Doctor and Bill give chase. Then the boy, Spider, sees the green lights – and falls through the ice. [2] The Doctor recovers his screwdriver but is unable to save the boy.

Bill is shaken by the boy’s death and accuses the Doctor of not caring. He says that he cares, but that he has to “move on” or more children will die. [3]

Kitty overhears this conversation and takes them to a hovel she shares with some other children.

The Doctor surmises that there is something under the Thames that’s eating people. He acquires a pair of diving suits and, that night, he and Bill venture out onto the ice. Bill falls through and the Doctor follows her. They discover an enormous fish held captive in chains. [4]

They emerge to the surface, surprising a Pie-Man who is fishing for angler fish. The Doctor guesses that the angler fish are co-operating with the enchained fish, providing it with food. He asks the Pie-Man if he has seen anyone acting suspiciously, which leads the Doctor to investigate some dredgers working upriver. Speaking to the Overseer, the Doctor learns they are working for Lord Sutcliffe and that they have been dredging “mud” from the river created by the giant fish. [5] The overseer believes it is a type of fuel, which is rumoured to





burn a thousand times longer than coal, and even burns under water.

The Doctor and Bill call on Sutcliffe. The Doctor says that diplomacy and tact are required but when Sutcliffe is racist towards Bill, the Doctor punches him on the jaw. [6] The Doctor is restrained, and Sutcliffe explains that the creature has been in the Thames for as far back as records go, passed down as a family secret. [7]

The Doctor and Bill are bundled into a carriage and driven to the Thames, where they are tied up in a tent alongside some explosives. Bill helps the Doctor reach his sonic screwdriver which he uses to summon the angler fish, which makes their guard fall through the ice. [8]

The Doctor thinks the only solution is to set the creature free. He will do that, while Bill gets everyone off the ice. She recruits Kitty and the other children to help her and they start a panic, claiming that the ice is melting. [9]

Seeing the people flee, Sutcliffe gives the order to detonate the explosives – unaware that the Doctor has attached them to the creature's chains. When they explode, they free the creature.

Sutcliffe goes to the tent to investigate the explosives. [10] The ice breaks, and he falls into the freezing depths.

The Doctor emerges onto the riverside wearing a diving suit and watches with Bill as the creature swims away. [11] They then go to Sutcliffe's house, where the Doctor arranges for Perry, one of Kitty's gang, to inherit his wealth.

The Doctor and Bill return in the TARDIS to the Doctor's office in time for some of Nardole's tea. Nardole is infuriated that the Doctor has been going off-world, reminding him of his oath. [12]

Nardole goes down to the crypt-like chamber, where something is knocking on the vault door...



Pre-production

Above:
The Doctor
and Bill dress
for Regency
London.

“One of the biggest production challenges we’ve ever faced,” was how executive producer Steven Moffat described the recreation of Regency London for *Thin Ice* to the *Doctor Who* Interactive team. This ambitious adventure was Bill’s first trip into Earth’s past, and firmly linked to a real event...

In autumn 2015, Steven Moffat had rewatched *Face the Raven* [2015 – see Volume 83]; impressed by the story, he emailed writer Sarah Dollard and indicated that he very much wanted her to contribute one or two episodes to the next series. On Saturday 14 November, Dollard took part in a Meet the Writers panel at the *Doctor Who* Festival staged at the ExCeL in

London, appearing alongside Moffat and Peter Harness. Afterwards, Moffat asked Dollard if she had any new story ideas. Considering a setting to test the Doctor’s new companion, she replied: “Frost fair.”

Dollard had been fascinated by research that her friend, journalist and novelist Lili Wilkinson, had undertaken about London’s frost fairs for her 2007 historical fantasy *Scatterheart*. Frost fairs had been staged on the River Thames on various winters between the seventeenth and early nineteenth centuries; the river froze over for 23 winters from 1309, although such accounts went back to 250 AD. The first frost fair was recorded in 1608, and the final one lasted for four days from Tuesday 1 February 1814, with

an elephant led across the river below Blackfriars Bridge. Dollard conceived a story revealing why the 1814 fair was the final such freeze...

As an Australian, Dollard was fascinated by London's culture and history, notably that the fair was a great leveller of British society; according to River Song in *A Good Man Goes to War* [2011 – see Volume 68] the Doctor had taken her there in 1814 for her birthday, a reference repeated in *The Caretaker* [2014 – see Volume 78]. Thus, when the Doctor attended again, he would know which were the best pies.

As Moffat and Dollard chatted at the ExCeL, the story took shape. Moffat was intrigued by exploring the unknown oceans of Earth, adding the element of a deep-sea monster supposedly existing in the Thames. Recalling the opening titles of the BBC One soap *EastEnders* which showed an aerial view of London with the Thames, Moffat felt that the river resembled a vast serpent... “Why is the Thames shaped like it is?” he asked Dollard, suggesting the idea of a monster shaped like the river. Thus the historical setting was fused with monster B-movies such as 1959's *The Giant Behemoth*, and an idea for a scene in which somebody was pulled down into the Thames through the ice.

Dollard was then writing for ITV's new wartime drama *The Halcyon* and the Starz series *The White Princess*. The process for writing her new *Doctor Who* script was swifter following her experience on *Face the Raven*; without the demise of the Doctor's companion, the writer saw her second script as “more of a fun episode”. During the story's development, Dollard considered the practical notion of whatever was creating the freeze inhibiting the cold air which caused breath to appear from the mouths of the actors – a recurrent problem in faking cold environments on TV.

London's street children

The writer was briefed about Bill and the Doctor being her tutor via the audition scenes, with Moffat emphasising that Bill needed to discover new things about the Doctor in each episode as their relationship developed. Dollard's original idea was that Bill had seen some woodblock prints of the last frost fair, and so wanted to visit it. Being instrumental in writing out Clara, Dollard was excited at writing for a new companion, and was delighted that her episode would be Bill's first trip to the past, allowing her to shape the character's reactions and having the Doctor react to Bill's experiences; she found Bill to be more excitable and child-like compared to her world-weary, unshockable predecessor.

Considering the idea of Bill, a person of colour, wanting to travel into the past, Dollard discussed this with the production office and how it may be handled appropriately in the narrative; it was agreed that the 1814 landing would be a random decision taken by the TARDIS. London's street children were another vital element as the writer wanted to involve

Left:
The frost
fair's Pie-Man.





Above:
The Doctor
goes fishing.

generally unseen figures from history, and liked the idea of the Doctor and Bill making friends with the local people, with Bill improving the children's lives and giving them a future.

During the story's development, Sarah Dollard attended the Gallifrey One Station 27 convention in Los Angeles from Friday 12 to Sunday 14 February 2016. As a fan of *Doctor Who*, she enthusiastically joined in by cosplaying the Doctor's companion Donna Noble and also spoke to Christel Dee of *Doctor Who: The Fan Show* who was recording a report at the event.

Draft One of 'Doctor Who Series 10 Episode 3' did not carry a title beyond the placeholder 'X' when it was issued on Friday 25 March; it was defined as part of Shooting Block 2 to be made with the sixth

episode, *Knock Knock* [2017 – see page 86] (which would ultimately be scheduled as fourth in the new run). The opening scene picked up directly from *Smile* [2017 – see page 6] as the Doctor and Bill emerged from the TARDIS: 'Blackfriars Bridge is in front of them, St Paul's on the skyline, through the fog.' "It

was my idea, but Frank stole my elephant!" Dollard told *Doctor Who Magazine*.

When Bill asked why the TARDIS didn't get back to the university, the Doctor commented: "It's possible she's grumpy with me. She was cooped up in the office for quite a while there." The Doctor and Bill went through the streets 'in warm, era-appropriate clothes. Bill wears a bonnet, the Doctor a hat.' When Bill worried about altering time by stepping on a butterfly, the Doctor commented: "It's below freezing. If you're determined to stomp on one we'll have to consult the Zoological Society." Bill realised that the Doctor wouldn't let her wander around in the past if she could damage the timeline: "You're a history teacher. You're more responsible than that." The pair passed some protestors distributing pamphlets condemning the fair as vice and sin. Bill was sure that nothing terrible was going to happen because she would have known about it from history books.

At the frost fair

As the Doctor and Bill entered the frost fair and stepped onto the hessian pathway across the ice, the scene was watched from the riverbank by Lord Sutcliffe ('30s, snooty, pampered and rather dim') who directed his servants to deal with the protestors. Bill saw the sword-swallower and wrestlers and played skittles before they met Eric; it was after they were thrown out of his tent that the Doctor told Bill that he had been here before with his wife and Stevie Wonder. After the drunk was sucked down into the ice, the travellers met Kitty ('an urchin girl... 14ish but looks much younger with big sad eyes') who was working with Spider ('a skinny boy in a red cap... 13ish'); when

Connections: More than a machine

▶ Echoing his comments about piloting his TARDIS in *Smile* [2017 – see page 6], the Doctor reminds Bill that he reasoned with rather than steered his vessel.



Spider was sucked down after fleeing with the sonic, the Doctor looked at the pamphlet he had been given earlier with the image of the devil under the ice, yanking a man's ankle. Determining that the fair had to be shut down, the Doctor went to see the waterman in charge. At the riverside, Kitty asked Bill if they had to wait before she was taken to the Old Bailey; Kitty tried to run, but Bill asked her about the lights under the ice. Kitty asked Bill who she was, amazed that the Doctor didn't talk to her like a servant: "You dress like quality but you don't sound like it. You don't sound like anything." Exasperated that the waterman would not close the fair because of the loss of income, the Doctor rejoined them; they couldn't go to the authorities because the police force as Bill knew them hadn't been invented yet. Kitty took the travellers to the condemned building where she lived with Harriet, Perry and Tish. That evening, Bill and the Doctor pondered why tomorrow would be the last time that the Thames ever froze... suggesting that they would resolve the mystery. The Doctor was unsure: "We don't know that we're the ones who make the difference. Someone else could be off defeating it right now, while we sit here. Maybe the real reason the river never freezes again is because in a few years' time

they demolish old London Bridge and the water starts flowing too fast for ice to form. Or maybe we do win. But in doing so, we don't make it out alive."

Resolving to investigate that night, the Doctor and Bill collected 'a heavy cart full of old-school diving equipment' from a smiling man at a warehouse; the Doctor claimed that although technically these items belonged to the man, he invented them. On the ice, the pair wore 'huge old bubble-headed diving suits, connected to an air unit via two long coils of tubing'. Falling beneath the ice, the pair saw 'a school of a dozen creepy-looking deep-sea fish nearby, minding their own business. The species looks like a cross between a fleshy blob-fish and an anglerfish, only without the big toothy mouth. Similar to the anglerfish, the most prominent feature is a long growth stemming from the head like a fishing lure, bulbous at the end... a couple of the bulbous ends glow faintly, and then fade to dark again.' Hearing the deep, strange sound, Bill was affected emotionally and shed a tear, seeing 'a huge great metal chain, running bank to bank. It's old: rusted... we see multiple chains crisscrossing the river... The chains jerk and strain to their limits, like something is pushing up against them... Beneath the chains, a tectonic movement in the riverbed! There's a great burst of air bubbles as a crack ruptures open. It stretches and widens, like a great gaping mouth in the ground itself. Within:

Connections: Sartorial directions

► The Doctor gives Bill directions to the TARDIS wardrobe, first seen in *The Space Museum* [1965 - see Volume 5] and then mentioned in *Pyramids of Mars* [1975 - see Volume 24] before being seen in various forms in stories such as *The Androids of Tara* [1978 - see Volume 29], *The Twin Dilemma* [1984 - see Volume 40], *Time and the Rani* [1987 - see Volume 43] and *The Christmas Invasion* [2005 - see Volume 51]. The Doctor's directions echo those he gave Rose in *The Unquiet Dead* [2005 - see Volume 48].



Left:
On thin ice.



Connections: Temporal worry

Bill is concerned about changing her present by venturing into the past, citing the effect of stepping on a butterfly; this was a reference to Ray Bradbury's short story *A Sound of Thunder* first published in *Collier's* magazine in June 1952 in which a party from 2055 travelling back to the time of the dinosaurs killed a butterfly which altered their present when they returned to their own time. Martha Jones had previously alluded to this situation in *The*

Shakespeare Code
[2007 - see
Volume 54].



a fathomless blackness.... From the depths comes a fresh eruption of bubbles and a huge lump of... Something. It floats up from the crevice in the rough shape of a ball, then begins to break apart. Big lumps and tiny particles... Odd shoes. A boot. A fob watch. A crushed pair of spectacles. And Spider's red cap.' They then saw 'a huge great big eye. Ancient and knowing and desperately sad.' The Doctor and a shaken Bill emerged from the water in an abandoned, flooded tunnel where the Pie-Man was fishing. They returned to Kitty's home with Spider's cap where Harriet told them that the people who spent a lot of time at Blackfriars Bridge were the workhouse dredgers.

At the workhouse entrance, the Doctor confronted an Overseer ('a hardworking chap who hates his job'). Inside, the pair observed operations and learned that the dried sludge was transported to the steel mill furnaces as fuel. At Sutcliffe's residence, Bill was unsure about just walking in. "What were you hoping for? Parachutes? A Trojan horse?" asked the Doctor as the door was answered by Canning ('a supremely deadpan butler'). When Sutcliffe entered and saw "Miss Potts", he was thrown but desperately wanted to impress the Doctor and join the Fairford Club; the Doctor claimed that Miss Potts approved new members. While the Doctor scanned him with his sonic, Sutcliffe explained that he became a lord when his father died the summer before last. The Lord



was questioned about his workhouse and "Tiny"; Sutcliffe said he simply inherited the workhouse which had been in the family for generations. The creature's restraints were replaced whenever possible as he took his responsibilities seriously; the beast only fed once a decade, and the Sutcliffes performed a service to the country by preventing it feeding on Londoners while workhouse and mill profits fed and homed thousands. A furious Bill told Sutcliffe: "The only reason I'm not punching you right now is 'cause I know way too much about your legal system." The Doctor and Bill departed, with the Doctor playing devil's advocate and attempting to justify Sutcliffe's stance, provoking Bill into determining to free Tiny. Inside the mansion, Sutcliffe told Canning his doubts about his Fairford visitors...

At the river, Bill considered changing the timeline. "I've had a bit of experience in these matters and I still don't understand the timeline," explained the Doctor. "You and I are irrelevant to the timeline. You and I are critical to the timeline. The timeline is a can of silly string. The timeline makes its own rules and then



keeps changing them so you can never keep up.” At the workhouse, Bill addressed the workers about the missing people, the creature’s sound of despair, and how Sutcliffe exploited their work... until guilt overcame the Overseer and his workers.

Sonicing the ice

Harriet and Tish were working the dog con on the ice when the Doctor employed their “theatre troupe”. Bill donned her diving suit to descend via the flooded tunnel, while the workers levered out the bolts holding the chains at the workhouse tunnel. Bill swam alongside the creature to soothe it. While the children created panic on the ice to clear the visitors, Sutcliffe arrived at the workhouse to see his workers departing. The creature was freed, but did not depart. Bill broke the surface and informed the Doctor. “Maybe it’s forgotten,” pondered the Doctor, “how to do anything. How to look after itself. How to be free. All it’s known for centuries is...” He told the children to continue the evacuation, while heading downstream and sonicing the ice, knowing that fish

had been the creature’s only companions. Sutcliffe arrived at the fair, brandishing his rifle. Using his sonic to attract the fish, the Doctor led them to the thin ice area... with the creature slowly following. The Doctor confronted Sutcliffe and warned him of the danger he was in, but Sutcliffe opened fire... and the ice sheet cracked. “That creature is my property. Those tunnels you trespassed upon are my property,” declared Sutcliffe seconds before being sucked down. The Doctor and Bill ran for the shore as the creature appeared through the ice: ‘Its head resembles that of a monkfish, half as wide as the river itself and covered in plant-life.’ The behemoth departed, its cry now full of hope and beauty.

The Doctor forged documents for Perry to inherit Sutcliffe’s residence as ‘Peregrine’. The children couldn’t understand why the travellers were helping them, so Bill explained: “When I was little, I was – well, I wasn’t exactly like you guys – but I was on my own, and this other family took me in. A foster family. You don’t have that kind of thing here, not yet, so we’re giving you the next best thing.” “A crumbling mansion and a butler,” said the Doctor, eyeing Canning happily serving Tish. The Doctor told Bill not to call him “Doc”. Back in the university, Bill looked at the historical news report and the Doctor was horrified to find that they were back in “office hours”... opening his door to see students waiting; he started to deal with them (“Yes, I failed you. What’s your question?”) while congratulating Bill on saving the children with her idea.

Left:

Hanging out at Lord Sutcliffe’s house.

Connections: I just called...

► In *A Good Man Goes to War* [2011 – see Volume 68], River Song told Rory that for her birthday the Doctor had taken her skating on the Thames at the last of the great frost fairs in 1814 as well as getting popular American musician and songwriter Stevie Wonder to sing for her under London Bridge. The Doctor had offered to take Clara to a frost fair on the frozen Thames in *The Caretaker* [2014 – see Volume 78].





Above: Bill claps eyes on the giant sea creature.

On receiving the draft, Steven Moffat was delighted that Sarah Dollard had not taken up time explaining the creature's background as it was irrelevant to Bill's experience. In the coming weeks, Dollard saw Pearl Mackie's audition. Draft Two – dated Wednesday 4 May – was entitled *Thin Ice*; deriving in part from the phrase 'on thin ice' indicating peril, often attributed to Ralph Waldo Emerson's 1841 essay *Prudence*. On leaving the TARDIS, Bill wanted to shop for a dress ("the full Jane Austen") but the Doctor indicated that his ship would have her size. The viewer was then taken from the bridge

down under the ice: 'There's a twitch of movement. Light glints off something big and round and black. The murk clears a little, and we realise that what we're looking at is looking right back at us. It's an eye! A huge eye. A fish's eye.... And the fish it belongs to must be enormous, because the eye alone is about six foot in

diameter...' This was where the opening titles (absent from Draft One) were now placed. The protestors were omitted, with Kitty and the children introduced earlier, employed by Dowell ('huge and shady-looking, a wall of muscle') to get people on to the ice; Harriet ('9'), Spider ('13') and Perry ('10') handed out flyers watched by Kitty and Dot ('a tiny urchin girl... 6'). Receiving a flyer from Dot, Bill remarked: "I'm in a [Charles] Dickens novel!"; her comments about recorded history and Sutcliffe's first appearance were omitted, and Bill was left affected by the creature's moans.

Escaping from the ice, the Doctor and Bill returned to Kitty who told them about the tattooed Dowell. The workhouse Overseer now told the Doctor that production had slowed in recent years. Sutcliffe ('30ish, posh, oily, grasping') was introduced when visited by the Doctor and Bill, commenting that his father passed on before Christmas. When the Doctor told the Lord that he knew about the creature, Sutcliffe remarked: "Thank God! Can you help me? Can you do something with it?"

Connections: Smiley

▶ The Doctor reminds Bill that a few hours ago they had been standing in a garden where humans of the future had been turned to compost in *Smile* [2017 – see page 6].



Father died and it all came to me and I – I’ve been beside myself. A secret like that! Lord. It’s no wonder he drank.” Learning that the creature was eating people, the Lord exclaimed: “If word gets out... No one will buy Sutcliffe steel ever again. I’ll be ruined.” Disgusted, the Doctor and Bill departed, leaving Sutcliffe pleading for help.

At the door, the Doctor asked Canning if he knew of a man with a ship tattooed on his hand; the butler indicated that the man entered via the servants’ entrance earlier and warned the Time Lord that Sutcliffe could be “unpredictable”. Re-entering

the house, the Doctor burst in on Sutcliffe plotting with Dowell and two heavies; exposed, the Lord had his thugs subdue the travellers, having them tied up in the carriage by Canning. Inside the carriage, Sutcliffe admitted to promoting the fair and that there was

something wrong with the beast; a lack of recent freezes meant a drop in production, which he hoped to reverse by feeding it. The travellers were taken to the barrel-packed tent; the episode’s climax closely resembled the broadcast programme, with the Doctor still discussing the random nature of the timeline. Bill found the kids to evacuate the people while the Doctor used the explosives to break the chains. Kitty saw Sutcliffe making for the tent and attempted to warn him of the danger. When the creature departed, the Pie-Man was soaked along with the Doctor and Bill; the Doctor’s sonic was thrown up from the waves, bouncing off the Pie-Man’s head.

Altering the future

During May, Dollard was given a script for *The Pilot* [2018 – see Volume 85] which introduced Bill; learning that Bill was gay, she enthusiastically emailed Moffat to congratulate him on this move. Draft Three, dated Tuesday 7 June, saw the pair discuss their recent escapade and the Time Lord’s responsibility, with the Doctor commenting: “You wanted an adventure and we had one... Sure, it was a bit murder-y. But I should get back to the vault and there are papers to mark.” Considering the danger of altering the future, Bill asked the Doctor: “Is this *Prisoner of Azkaban* or *Back to the Future*?” in reference to the third book of the *Harry Potter* series by JK Rowling published in 1999 and the 1985 science-fiction comedy film, both of which featured time-travel into the past. She also specified her present as being 2017, while the Doctor no longer explained to Bill about the absence of police. The pair no

Connections: Age appropriate

► The Doctor gives his age as 2,000 years old as he had in *Smile* [2017 – see page 6] and *Deep Breath* [2014 – see Volume 76].



Left:
Racist
businessman
Lord Sutcliffe.



Connections: Hip to be square

► The Doctor attempts to speak as if he is “down with the kids”, having made a similar attempt to use fashionable youth lingo while working as a teacher in *School Reunion* [2006 – see Volume 52].



Right:

“Oh, hello. Aren’t you magnificent?”

longer acquired the diving gear from the smiling man at the warehouse.

The sequence at Sutcliffe’s was substantially revised; Canning’s role was reduced, while Dowell and his thugs were departing when the travellers were shown in to Sutcliffe (now 31 rather than 29). The Doctor asked the Lord if he was “definitely the Sutcliffe who owns the

dredging house on the Thames?” “I am. What of it?” replied Sutcliffe... whereupon the Doctor, who had earlier told Bill not to lose her cool, punched him. This rare act of physical violence from the Doctor was a specific moment which would be refined; Sarah Dollard told *Doctor Who Magazine*: “To get the Doctor to a place where he could punch someone, you need to go to a bleak place as well.” The writer saw the Doctor as very emotional and on a hair-trigger, taking his duty of care towards those around him very seriously.

Sutcliffe sent Canning to find his thugs as the Doctor angrily demanded that the Lord explain about the creature before being tied up in the carriage. Getting free from the tent, a short additional scene had the Doctor and Bill dividing their efforts. Sutcliffe’s arrival was amended and Bill tried to warn the Lord of the danger.

Sarah Dollard’s new script was confirmed by the BBC on Tuesday 14 June; she was present at the readthrough for *The Pilot* and *Smile* in London. ‘Was lucky enough to be at the first readthrough for #doctorwho s10 today. SPOILER: @Pearlie_mack is brilliant. <3’ tweeted the writer.

The second block’s director was *Doctor Who* newcomer Bill Anderson. A writer/director since the early 1990s, Anderson had his break with Channel 4’s *Melissa* in

1997 since when he had worked on series such as *Silent Witness*, *The Lakes*, *Lewis*, *Taggart* and *Mr Selfridge*. The producer was Nikki Wilson, alternating with Peter Bennett on the different production blocks.

For the tone draft on Friday 17 June, the Doctor and Bill’s discussion of her ethnicity was altered. “That said, there’s a lot more melanin down there than period films would have you believe,” the Doctor told his pupil. “Ships dock in London from all over the world. For the first time since the Vikings, immigration’s finally getting interesting again.” Visiting the urchins’ hovel, the Doctor asked the youngsters who paid them to promote the fair, while Bill’s extended discussion with Kitty was added, as Dot mentioned the tattooed man. The discussion about the sonic working underwater was removed, and they surfaced in the tunnel where the Pie-Man told them about the dredgers. The encounter with the Overseer was moved out to the work yard, some elements of the confrontation



with Sutcliffe were changed, and there was an increased emphasis on Bill making the decisions.

'I'm in Cardiff today and just saw a *#doctorwho* set that might be my new favourite set ever,' tweeted Dollard after seeing the Doctor's office on Wednesday 29 June. The readthrough draft was issued on Sunday 17 July, altering dialogue about the ship being unhappy stuck in the corner of the office, the discussion about Bill fitting into society and the directions to the wardrobe. The Doctor's comments about 'Pete' were added, and Bill no longer felt that she was in a Dickens novel. The Doctor's comment about history being a whitewash was added along with his explanation of why the sonic was sonic; the lights under the ice were specified as green, burning white as they intensified. Bill's shock at Spider's death and the Doctor's attitude was added, with the Doctor making reference to *Smile* and saying that in 2,000 years he never had time for the luxury of outrage; this replaced the

scene with the waterman who was now a non-speaking character. The Sutcliffe confrontation was again reworked, with Canning now reduced to a non-speaking character, and the Doctor punching the Lord because of his prejudiced reaction towards Bill. "It's centuries of rage spilling out," Dollard commented in *Doctor Who Magazine*; the Doctor's act of physical violence needed to be carefully framed, demonstrating his anger at the abuse he witnessed. A scene of the Doctor preparing to dive was dropped and elements of the climax were omitted, such as the Pie-Man being soaked.

Lord Sutcliffe

Following location work on *Smile*, Peter Capaldi and Pearl Mackie were back at Roath Lock by 7pm on Monday 18 July for the readthrough of *Thin Ice* and *Knock Knock*. Capaldi was intrigued by the real historical event, while Mackie was taken with Bill confronting the Doctor's attitude to death. At the readthrough, Sarah Dollard was told that Nardole would be inserted at a later juncture and likely appear in other new episodes.

Playing Lord Sutcliffe was Nicholas Burns whose television credits included BBC2's *Absolute Power*, the title role of Channel 4's satire *Nathan Barley*, ITV's *Benidorm* and ITV2's superhero sitcom *No Heroics*; he had also recorded the Big Finish audio *Torchwood: Moving Target*. The Pie-Man was played by Peter Singh who had featured in the BBC drama *In the Club* while the Overseer was writer/actor Simon Ludders who had appeared in CBBC's

Connections: Funky name

► Posing as a member of the Fairford Club, the Doctor gives the alias of 'Doctor Disco', a name he had previously used in *The Zygon Invasion/The Zygon Inversion* [2015 - see Volume 82].



Young Dracula as well as *Scoop*, *Gigglebiz*, *Becoming Human* and *Broadchurch*; Ludders had also recorded the *Torchwood* audio drama *Outbreak* for Big Finish in May 2016. Dowell was played by Tomi May, seen in the BBC drama *Line of Duty*.

The Doctor and Bill's dialogue

The shooting script was issued on Thursday 28 July. The Doctor and Bill now struggled ashore on the riverbank rather than the tunnel and "code" was introduced to the conversation with the Overseer. Dialogue with the Doctor asking Bill for orders was expanded as was Sutcliffe's demise, and the butler was now nameless. Bill's speech about her foster family was dropped, and the new closing scene with Nardole added as he backed 'in through the office door with a tray of tea things, just minutes after we left him at the start of ep2'. *Smile's* sequence of Nardole going to make tea had been added during early June. The script also gained a chronology. The opening scene was set at 14.30 on Day 15 (a change from the original landing at 22.17 on Day 14 in *Smile's* shooting script), with Kitty meeting Dowell at 14.45 and the Doctor and Bill approaching the fair at 15.07. The Doctor recalled his last visit at 15.25, Bill won at skittles at 15.52 and the drunken man was taken at 16.00. The travellers met Kitty at 16.06 and Spider was taken at 16.10. The pair entered the condemned building at 17.00,

with Bill talking to Kitty at 19.30 before leaving at 19.35 and returning with diving equipment at 20.20 to go onto the ice at 20.40. After struggling back to the riverside at 20.45, they interrogated the Pie-Man at 20.48. Day 16 began at the workhouse at 08.30, with the visit to Sutcliffe at 09.30, the travellers bound at 09.45 and bundled into the coach at 09.47. The captives were taken into the tent at 11.40, Dowell met his fate at 11.53, Sutcliffe ordered detonation at 11.55 and Tiny was freed at 11.58. The urchins arrived at Sutcliffe's at 15.30, and the TARDIS returned to the study at 22.18 on Night 14 (*Smile's* opening scene having been specified as 22.15 on Night 14).

Costume designer Hayley Nebauer's historical research included contacting the Company of Watermen and Lightermen in London to recreate the exact sleeve badges that would have been sported by the Thames watermen. ■

Right:
Street children
Spider
and Kitty.





Production

Recording on Monday 1 August 2016 was scheduled for the standard hours of 7.30am to 7pm, starting with the Doctor's study from *The Pilot* in Studio 2 with Luke Baker and Holly Stott-Penna from *Doctor Who* Interactive present. The episode's final scene was recorded first, clearing Matt Lucas' work on the block so he could return to Los Angeles; Lucas ad-libbed Nardole adding coffee to the tea. The unit headed out to the premises of the management consultancy firm Business in Focus at Enterprise House on Cardiff's Bute Street which provided the yard of the dredger's workhouse. Although its numerous layers made it awkward to don, Pearl Mackie loved her period costume which made her feel like Elizabeth Bennet in *Pride and Prejudice*, while Peter Capaldi

enjoyed the addition of a navy blue top hat to the Doctor's usual ensemble. After recording the travellers' approach and meeting with the Overseer (completing Simon Ludders' contribution), Capaldi changed costume to emerge from the well in a diving suit. Simulated snow and frost caused complications throughout the shoot, as Capaldi recalled in *The Finale Countdown* programme: "My wonderful costume lady, Leila, had to brush me all the time, and was very patient – whereas I wasn't." "The snow wasn't great. It gets everywhere. In your eyes. In your nose," Mackie told the Interactive team, relieved that Bill did not sport her afro for the bulk of the adventure. Rain plagued the shoot, and the leads discovered that the diving suits (based on an 1837 design) were very heavy, being made in copper and brass with a waxed double-layer body

Above:
Cast and crew
on the vast
frost fair set.

Connections: Mythical beastie

▶ Referring to the creature as the “loch-less monster” and “not-so-little mermaid”, the Doctor cited both the strange being which supposedly lives in Loch Ness in Scotland (which he had encountered versions of in *Terror of the Zygons* [1975 - see Volume 23] and *Timelash* [1985 - see Volume 41]) and had been the subject of media sightings since 1933 and the heroine of the Danish fairytale *The*

Little Mermaid by Hans Christian Andersen published in 1837.



Right:

Regency meets the twenty-first century.

and rubber seals. The glass helmets were claustrophobic and difficult to hear in.

Recording from 7.30am to 5.30pm on Tuesday 2 took place at Bute Street's Custom House, a former customs and immigration building dating from 1898. The initial exterior scene of Kitty leading the way to the condemned building was dropped as unnecessary; instead work focused on the interior material with the urchins, planned carefully around the working hours of 15-year-old Asiatu Koroma, 10-year-old Kishaina Thiruselvan and 12-year-old Badger Skelton (available to 5pm) and six-year-old Ellie Shenker (available to

3.30pm). Unspecified in the script, the Doctor's story for the children was the cautionary tale *The Story of the Thumb-Sucker* (*Die Geschichte vom Daumenlutscher*) from the 1845 children's book later known as *Der Struwwelpeter* by Heinrich Hoffmann. With the children's sequences completed, the Doctor telling Bill they needed to get eaten concluded work.

Wednesday 3 August found the team on the standing TARDIS set in Studio 4, first recording the travellers' return to 2017 and then - after a costume change - all their arrival scenes in the Regency era, before moving onto scenes for *Knock Knock*.

The team remained in studio on Thursday 4 where Asiatu Koroma was available from 11am. Studio 3 had been transformed into part of the vast frost fair with the Thames' banks and ice sheet. Work began with Bill leaping off the ice to be grabbed by the Doctor;

Troy Kenchington doubled for Capaldi with Crispin Layfield acting as stunt co-ordinator, assisted by Belinda McGinley. Kitty being given the flyers by Dowell was recorded next; work was swift, and the drunken man scene wrapped early at 6.30pm.

Writers Mark Gatiss and Rona Munro dropped in on recording on Friday 5 during work in Studio 3. Scenes with the children were cleared first, starting with Kitty and Spider fleeing the fair, followed by Spider's demise, with Jo McLaren as stunt co-ordinator. Next came scenes in Sutcliffe's tent of Dowell binding his captives and the Lord finding the tent empty.

'On my way to Cardiff to the *#DoctorWho* set to see them filming my ep,' tweeted Sarah Dollard on Monday 8 August. Pink script revisions made changes to Sutcliffe's outburst in his house and elements of the subsequent scene, while the Interactive team accompanied Pearl Mackie on a tour of the vast frost fair set. Bill's win at skittles and the Doctor's delight over pies were recorded in their respective





tents, and Crispin Layfield supervised the Pie-Man's manhandling of the Doctor. The day concluded in 'Tent 1' where Spider and Kitty examined the sonic and from which Bill and Perry cleared the public. Again, work was swift; an unscheduled shot of the fair seen during Bill's screams was achieved before the 7pm wrap. 'Spoiler-free report from the #DoctorWho set: PCap & PMack are a phenomenal duo, the sets & costumes are breathtaking,' commented Dollard who had been deeply impressed with the large Blackfriars Bridge being constructed in Studio 4; this was so large that part of the TARDIS wall had been temporarily removed to make room.

Seventy supporting artists (including 10 children) brought the fair to life on Tuesday 9. The Doctor's marital admission was recorded first before the Time Lord noticed the sword-swallower played by professional contortionist Bendini who then recorded inserts for the episode's climax. After the wrestling sequence, Jo McLaren supervised Spider's theft of the sonic before the Doctor and Bill's pursuit, crowd shots establishing Sutcliffe's tent and Kitty attempting to evacuate the fair.

Wednesday 10 focused on Sutcliffe's tent, starting with the imprisoned Doctor

and Bill; originally, the Doctor retrieved the fallen sonic with his feet, but this was given to Pearl Mackie. Outside the tent was recorded the pair's escape, the carriage's arrival and Dowell standing guard, while set visitors included former *EastEnders* star Shaun Williamson and singer Carrie Hope Fletcher who were touring in *Chitty Chitty Bang Bang*; a cast and crew night out was then held at The Dock in Cardiff Bay from 8pm.

Diving suits

The coming weeks were largely devoted to *Knock Knock*; Pearl Mackie had a diving suit fitting on Tuesday 23 August while on location, and a camera test for the diving helmet on Wednesday 24. Work resumed on *Thin Ice* on Monday 29 August in Studio 3 with the Doctor and Bill preparing to dive, after which Capaldi and Mackie donned diving suits and ventured out onto the ice before emerging from the Thames and meeting the Pie-Man. Cutaways of the Doctor appearing in the 'eskimo hole' were recorded, and the strange fish were props made by Millennium FX and supervised by Darren Robinson.

On Tuesday 30 August, the unit travelled to Bristol's conference and wedding venue Kings Weston House to work from 7.30am to 6.30pm; the Grade 1 listed building completed in 1719 became Sutcliffe's lavish home. The urchins' arrival at their new home as they entered the hallway (the portrait gallery) came first; a carriage and two horses were supplied by Steve Dent's Rickmansworth firm

Left:
Donning
diving suits.

Connections: Decisions, decisions



► As with previous decisions where humanity had to weigh its own needs against those of a single alien creature, the Doctor asks for a decision from his human companion... as he previously had with Clara Oswald in *Kill the Moon* [2014 - see Volume 78].

Connections: Heads up

▶ Nardole bemoans the fact that he had never asked to be reassembled following his decapitation in *The Husbands of River Song* [2015 – see Volume 84] and having been made whole again prior to *The Return of Doctor Mysterio* [2016 – see Volume 85]

after his head had been placed in King Hydroflax.



Right:
Peter Capaldi
suits up.

and supervised by Haydn Webb, Billie White and Vince Aves (who played Sutcliffe's coachman). The carriage was then used for the Doctor and Bill scenes, after which Capaldi and Mackie donned diving suits again and performed parts of their underwater encounter against a greenscreen on which crosses indicated the creature's eye and mouth. The *Bristol Report* ran a story about the shoot later that day.

Working the same hours at Kings Weston the following day, the team used the Oak Room as Sutcliffe's drawing room. Stunt co-ordinator Dani Biernat supervised the Time Lord's punch, and the scheduled scenes were completed by 5.50pm along with pick-up shots of the objects coming from the monster's mouth (against greenscreen) and Bill's phone depicted in the final scene. Location work was covered in the *MailOnline* report *Peter Capaldi enjoys an animated conversation as he welcomes young fans after filming new scenes on set of Doctor Who* by Jason Chester.

Back at Roath Lock on Thursday 1 September, frost fair crowd sequences were staged, starting with *Smile's* conclusion with the elephant (actually the assistant director making elephant noises) on the New Lime Wharf/Blackfriars Bridge set constructed in Studio 4. Early scenes of the new arrivals surveying London 1814 were recorded, along with part of the Blackfriars Bridge scene after the relocation of the 2013 police box prop. Capaldi and Mackie had costume changes before their encounter with Dot and descent to the fair. That evening, Block 2's wrap party was held at The Dock.

After recording Bill paying the waterman, Peter Capaldi and Pearl Mackie undertook a photoshoot in Studio 3 during work on Friday 2. Further Studio 4 work included the student's horror at the food on offer, and her confronting the realities of death. Capaldi then departed for a costume fitting for a later story while Sutcliffe trying to send people back to the ice was recorded. The star then returned to record elements of the Doctor declaring that he and Bill should get themselves eaten and the TARDIS' departure, plus pick-ups of the pair staggering ashore.

Penetrating the ice

The third recording block of the new series started on Monday 5 September while the *Thin Ice* unit had a couple of days to complete its work. Capaldi's work on *Thin Ice* – the Doctor and Bill returning to the riverbank after their dive – was cleared first in Studio





Above:
The cameramen take their positions.

3 so that he could be released for the Christmas Special. Mackie removed her diving suit while the unit recorded the urchins attempting to evacuate the crowds in Studio 4. Other scenes with Bill and the children were recorded for the climax in Studio 3, along with Sutcliffe's demise and a pick-up of Dottie wearing the top hat.

Tuesday 6 began with Sutcliffe attempting to detonate the explosive and continued with the ice parting beneath him – supervised by Crispin Layfield in Studio 3. A shot of the lights gathering around Bill's feet was recorded with a foot double for Pearl Mackie. Meanwhile in Studio 4, a splinter unit recorded Gareth Weekley doubling for the Doctor and stunt performer Belinda McGinley standing in for Bill in the greenscreen shot of the travellers looking at the creature's eye. Recording then continued in Studio 9 – normally used by *Casualty* – for various shots from the Thames, Spider's hand (performed by Tegan Foley), Bill's tube, the Doctor's feet penetrating the ice, and Bill's fall into the Thames, again performed by McGinley. Work wrapped early at 5.40pm, leaving only the underwater elements outstanding.

During August, it had been decided that additional underwater shots were required. Line producer Steffan Morris contacted the Model Unit visual effects team run by Mike Tucker which had handled miniature work on episodes such as *The Day of the Doctor* [2013 – see Volume 75]. To augment the Doctor sinking through the ice, Tucker recalled that in the film *The Abyss* miniatures had been used to achieve a similar effect. Studying this puppet sequence via Berton Pierce's 2012 documentary *Sense of Scale*, Tucker was able to demonstrate to Nikki Wilson and Bill Anderson that the shot could be achieved using a one-third scale puppet of the Doctor and a breakaway section of ice, filmed as part of the scheduled tank shoot in late September.

With reference material from Hayley Nebauer, Alan 'Rocky' Marshall crafted the puppet's body and internal mechanism; sculpted in clay, a plaster mould was taken to create the latex and

Connections: Look away

▶ The Doctor indicates to Bill that humanity can overlook the inexplicable as he had done when talking to Ace in *Remembrance of the Daleks* [1988 – see Volume 44]. He had also told Clara in *In the Forest of the Night* [2014 – see Volume 79] that humanity had the superpower of forgetting such events.



polyfoam prop which was weighted with lead. Tucker fashioned the diving helmet from plaster, and this was moulded in silicone to create a fibreglass version; the airline was extruded Plastazote rope. Inside this was placed a miniature of Capaldi's head, moulded in silicone and cast in polyurethane resin by Madame Tussauds sculptor Stephen Mansfield.

Underwater shoot

The underwater shoot was scheduled for the Real SFX tank at Pinewood Studios Wales, Rumney from 7.30am to 7pm on Thursday 22 September. Nicholas Burns was the only cast member required for Sutcliffe's fall into the water, doubled by Andrew Buford under Dean Forster's supervision. Shots of the Doctor's

feet seen through the ice were recorded before the Model Unit team comprising Tucker, Alan "Rocky" Marshall and Colin Mapson (visual effects designer on serials such as *The Hand of Fear* [1976 – see Volume 25]) performed their shots. The ice was a textured acrylic sheet with multiple wax breakaway sections through which the puppet was dropped.

In early 2017, extra scenes featuring Nardole and the vault were written by Steven Moffat for *Thin Ice*, *Knock Knock* and *Oxygen* [2017 – see Volume 87]. Shooting scripts were issued on Thursday 26 January 2017, with the scenes recorded by a second unit on Wednesday 22 February. Bill Anderson and Charles Palmer returned to direct the material for their respective episodes, with the *Thin Ice* sequence starting recording at 7.30am in Studio 1. ■

PRODUCTION

Mon 1 Aug 16 BBC Roath Lock Studios: Studio 2 (The Doctor's Office); Business In Focus, 127-129 Bute Street, Cardiff (Dredger's Workhouse; Dredger's Work Yard)

Tue 2 Aug 16 Custom House Bute Street, Cardiff (Kitty's House; London Street)

Wed 3 Aug 16 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Thu 4 Aug 16 BBC Roath Lock Studios: Studio 3 (Outer Edges – The Thames Frost Fair; Thames Riverbank – Down Stream; The Frozen Thames)

Fri 5 Aug 16 BBC Roath Lock Studios: Studio 3 (Outer Edges – The Thames Frost Fair; The Frozen Fair; The Thames Frost Fair – Sutcliffe's Tent)

Mon 8 Aug 16 BBC Roath Lock Studios: Studio 3 (Tent 2 – The Thames Frost Fair; The Thames Frost Fair; Tent 3 – The Thames Frost Fair; Tent 1 – The Thames Frost Fair)

Tue 9 Aug 16 BBC Roath Lock Studios: Studio 3 (The Thames Frost Fair; The Thames Frost Fair – Sutcliffe's Tent)

Wed 10 Aug 16 BBC Roath Lock Studios: Studio 3 (The Thames Frost Fair – Sutcliffe's Tent)

Mon 29 Aug 16 BBC Roath Lock Studios: Studio 3 (The Thames Riverbank; The Frozen Thames; The Thames Riverbank – Downstream; Element of Eskimo Hole)

Tue 30 Aug 16 Kings Weston House, Avonmouth, Bristol (Lord's Residence; Lord's Residence – Hallway; Carriage; Underwater – The Thames Riverbed)

Wed 31 Aug 16 Kings Weston House (Lord's Residence – Drawing Room)

Thu 1 Sep 16 BBC Roath Lock Studios: Studio 4 (The Thames Frost Fair; Blackfriars Bridge; London Street; Thames Riverbank)

Fri 2 Sep 16 BBC Roath Lock Studios: Studio 4 (Thames Riverbank; The Thames Frost Fair; London Street; Blackfriars

Bridge; Thames Riverbank – Downstream)

Mon 5 Sep 16 BBC Roath Lock Studios: Studio 4 (The Thames Riverbank – Downstream; The Thames Frost Fair; The Thames Frost Fair – Area 1/Area 2/ Sutcliffe's Tent – Area 2/Area 3; Thames Riverbank – Area 2; Kitty's House); Studio 3 (The Thames Frost Fair)

Tue 6 Sep 16 BBC Roath Lock Studios: Studio 3 (Thames Riverbank; The Thames Riverbank – Downstream; The Thames Frost Fair – Sutcliffe's Tent; SFX Ice Rig; The Frozen Thames); Studio 4 (Green Screen); Studio 9 (Element of Eskimo Hole; Trap Door on Greenscreen; Ice Rostra)

Thu 22 Sep 16 Pinewood Wales, Pinewood Studio Wales, Wentloog Environmental Centre, Wentloog Ave, Rumney (The Thames Frost Fair; The Frozen Thames)

Wed 22 Feb 17 BBC Roath Lock Studios: Studio 1 (The Vault Chamber)



Post-production

Post-production elements added to the recorded material included the elephant, the London 1814 vista, the creature and its departure, lights beneath the ice, the closing ice holes and some of those who fell through them (although some shots simply had the performer fall out of frame), and the TARDIS' trip from Blackfriars Bridge to St Luke's. As usual, a music score for the serial was composed by Murray Gold.

Cuts were made to fit the episode into a 50-minute slot. After the Doctor told Bill the date on which they had landed, Bill went back to the doors and looked outside at the frozen nineteenth-century London. "Why here? You know here. You ought to

be sick of here by now," the Doctor said to his vessel as Bill re-entered and began to say: "The Thames froze over and they walked an elephant across it? No wonder people died so young in the past, they're a bunch of..." After the Doctor relocated the TARDIS and commented about her being a "bad girl", he added: "Being stuck in the corner of my office isn't her idea of a party and she doesn't want to go back." "Wait, hang on – the TARDIS is a living thing?" asked Bill as the craft powered down. "Don't call her that," said her tutor. "Why not?" asked the student. "She's a machine. She finds it offensive," explained the Doctor as he made for the doors. Considering the potentially dangerous situation confronting her outside the

Above:
The time travellers land in Regency England.

Connections: Paper over

► The Doctor uses his psychic paper as first seen in *The End of the World* [2005 – see Volume 48] to gain access to the dredgers' yard.



TARDIS, Bill asked the Doctor: “But do we just go like this? Don’t you have, I dunno, equipment, weapons – okay not weapons.”

The first scene after the opening titles was set in the quiet, dark corner of a back alley where Kitty heard footsteps and asked:

“Who’s there?” The large figure of Dowell loomed over her, a tattoo of a ship on the back of his hand. “You’re late,” said Kitty, unscared, holding her hand out for the coins which Dowell dropped into it, before asking: “And? Where’s the rest?” “Get the numbers up by sunset tomorrow, you earn the other half,” replied the man, giving her a stack of flyers. “Why do you care about the frost fair? You let your pockets to the watermen or summat?” asked the girl. “You want the rest? You get people out on the ice and you don’t ask questions,” he told her, causing her to scowl but then back off. In the next sequence at the bridge, Harriet pushed a flyer into the hands of a passing lady, saying: “Come to the frost fair, Miss!” Spider and Perry also handed out the advertisements watched from nearby by Kitty and Dot; “A real live elephant, Sir! You won’t believe your eyes!” proclaimed Spider. The material of Bill asking the Doctor if people didn’t notice the TARDIS and the vessel’s detection of a life form in the Thames were added later in dubbing and editing; originally during this sequence, Kitty and Dot were to be shown spotting the Doctor and sizing him up.

After the Doctor commented that he had been to the fair a few times, the next scene found him and Bill exiting a tent with steaming coffees in cups bearing the hand-painted legend ‘Bought upon the River Thames, 1814’. “So, you had to find a piano?” asked Bill. “Yes,” replied the



Time Lord. “And get it down onto the ice?” continued his student. “Yes, right under the bridge there, right there, yeah,” agreed her mentor. “Why?” exclaimed Bill. “Well, my wife wanted to see Stevie Wonder, and it seemed like a romantic spot,” recalled the Doctor as they spotted the sword-swallower. “Wait. You’re married?” exclaimed Bill. “I know – the good ones are always taken,” agreed the Doctor.

Skittles and pie tents

In the skittles tent, after Bill declared her credentials as a pub champion, the Doctor was distracted by the hat of a gentleman who had just entered: “Ooh. I like that.” When he returned to her side with the stolen hat, he asked: “What’s wrong?” Having seen the green lights in the ice, Bill sniffed her cup and remarked: “I’m not entirely sure this is just coffee.” Inside the pie tent, the Pie-Man initially told Bill: “Heads the pie is yours, no charge.”

After the drunken man vanished beneath the ice, the Doctor and Bill walked along



studying the frozen river as the student asked: "Is this why the TARDIS brought you back here? Because you missed something last time?" "Wouldn't surprise me," replied her mentor as he asked her opinion on the nature of the lights. After the Doctor explained that his screwdriver was sonic because it made a noise, he continued: "Chase now, criticise later?" "Got it," agreed Bill as they spotted Kitty and Spider.

Bill asking Kitty if the condemned building was where she and the others lived was added in dubbing. When Kitty spotted Dot's feet, Perry's voice said: "Told you!" Later when Kitty noted that Bill was staring at her, the student apologised: "Sorry... how old are you?" The girl shrugged to Bill's horror: "You don't know how old you are?" "Why'd you care? You want to send me to the workhouse?" asked the girl. "Course not, it's just..." began Bill, "Where I'm from, if kids don't have families, they're not left on their own. Not for long." "Not on my own, am I," said Kitty. "No, you're not. All I mean is... Isn't there anyone who can help?" asked the

young woman. "Help how?" replied the urchin, "I put my hand out, they'd have me locked up before they took my name. What'd happen to this lot then?" She glanced at the other children listening to the Doctor's story and added: "They need me... Spider needed me." "Kitty, that wasn't your fault," insisted Bill as she knelt down to reassure the girl. When Dot explained about the ship on the man's hand, the Doctor confirmed: "A tattoo? He has a tattoo of a ship?" The children nodded.

Out on the frozen river at night, Bill's question about needing a diving suit on top of the ice was added in dubbing. When the Doctor pondered how the lights tracked Spider, he considered: "I wonder if it's sound. Vibrations through the ice." Having fallen through the ice, when the Doctor saw Bill gesticulating, he originally said inside his helmet: "I can't hear you! Slow down." There was further dialogue during this scene. "Bioluminescence! But not only that. Calefaction too, to melt the ice. Fascinating," said the Doctor as he looked at the fish. "Why aren't they trying to eat us?" asked Bill. "WHAT?" asked the Doctor until Bill did a little mime with her fingers of a big creature eating a person followed by a shrug. "Good point!" agreed the Doctor. "They don't have the jaws for a carnivore. So why get us down here if not for food? What do they want?" They then heard the moaning which vibrated the water. "What's that?" asked Bill as the Doctor located the chain. "What the...?" exclaimed Bill as the chains shifted. When the red cap came from the creature's jaws, Bill gasped: "Spider... It's... it's a mouth... What are you?"

Back on the surface, the Doctor's comment that the

Left:

Peter Singh the Pie-Man with Peter Capaldi.

Connections: Promise

▶ Nardole reminds the Doctor of his oath to guard the vault and that he should not go off world as established in *The Pilot* [2017 - see Volume B5] and reiterated in *Smile* [2017 - see page 6].



THIN ICE



Above:
Unwelcome
guests.

creature was a prisoner in chains was added during ADR. When Bill assumed that the creature was alien, as she and the Doctor started to move back upstream, the Time Lord remarked: “Plenty of Earth creatures look alien the first time you see them. The platypus, for instance. The yeti-crab. The star-nosed mole.” “The pangolin. I love pangolins,” enthused Bill. “Actually, pangolins are alien,” commented her tutor. “No way!” exclaimed Bill. “Point is, this planet’s surface is 70 per cent water and humans have explored a tenth of it at most. You lot have no idea what’s down there in the dark,” continued the Doctor. “Cool. Thanks for that. Never going swimming again,” said Bill.

When Bill asked the Pie-Man if he had seen anyone acting suspiciously since the freeze, he pointed at the Doctor: “Yes. Him.” “Hah! Very good. This is why I like you,” said the Doctor. “What about up where the ice is thicker? Anyone, I don’t know, keeping an eye on things?” asked Bill. The end of the scene with the Pie-Man’s comments and Bill asking what the dredgers were dredging for were overlaid over the start of the next scene; shrugging, the Pie-Man originally observed, “Don’t

like anyone fishing round here. Gotta be careful.”

When Sutcliffe arrogantly explained to Bill about how men would die in the coal mines working to fuel his mills, he continued to the Doctor: “I realise you’re Scottish but nevertheless you’re clearly educated – you know we live in an age of industry, an age of progress. Progress requires fuel, and acquiring it is a dangerous business.” After the Lord claimed to move the country and empire forward, the Doctor told him: “You are one single solitary human. The young boy who died on the river was the same. One single solitary human. Oh don’t worry, I know it’s not just you. There’s no way that creature has gone undiscovered this long. Someone must know. Someone knows and they turn a blind eye because you pay your taxes and you ‘move the Empire forward.’” When Sutcliffe told Dowell that the plan would proceed immediately in daylight, he added: “And they’re coming with us.”

Placed inside the carriage, Bill told her tutor: “So I’ve thought about it and I reckon it’s probably a good thing you don’t carry a weapon.” “Yeah, well. Maybe that’s the reason I don’t,” replied

the Doctor. In the tent, after the Doctor smelt the homemade rocket fuel used as explosive, Bill remarked: "I'm thinking of a very appropriate expletive." "Me too," agreed the Doctor as the two were pushed down on the ice. Sutcliffe's comment that the creature would be fed was added in dubbing. As the Doctor manipulated the sonic screwdriver despite his bonds, Bill suggested resorting to her former tactic of yelling: "We're too quiet, he'll think we're up to something. Maybe I should keep..." "No! No, please don't," pleaded the Doctor, as she smirked at him, teasingly.

Making history

Having got free, when Bill pondered the fate of "Tiny", after the Doctor reminded her of the risk posed by the creature, she said: "This is more than stepping on a butterfly. This could change the whole future..." "Everything does that, every day of your life. We're not here to preserve the timeline, we're here to make history," said her tutor, asking for

her decision. At the end of the scene, the Doctor's instruction to Bill to get everyone off the ice was added in ADR. This covered the omission of the next scene as the pair burst from the tent. "What? What is it?" asked Bill of the detonation cable in the Doctor's hands. "If we stop the explosion at noon, he'll just blow it some other time," reasoned the Time Lord, "As long as the ice is still here, the crowds aren't safe." "So what do we do?" asked Bill. "We clear the ice. Go. Quick. You don't have long," said the Doctor grimly. "Me? What are you going to do?" asked his student. Thinking fast, the Doctor said: "You gave me an order, boss. I'm going to do as I'm told. Now hurry." In the subsequent sequence, Sutcliffe's orders to blow the explosives now were added in dubbing from a later scene where the Lord spoke to his minions on the riverbank, and as Bill got the children off the ice, she looked at Sutcliffe's tent and said quietly: "Whatever you're doing, please be ready..."

Hauling himself from the water into the yard, the Doctor looked back at the river and said with reference to the directions to Neverland in JM Barrie's 1911 novel *Peter and Wendy*: "Sea's that way - straight on till morning. You go, girl!" Back on the ice, Bill urged the last stallholders to flee: "Don't make me pick you up and carry you!" As his Lordship made for his tent, she called out: "Sutcliffe! Get off the ice, you idiot!"

After the Doctor adjusted the document about Sutcliffe's heir, when the TARDIS departed Bill commented: "So I get that the timeline makes its own rules and all... but we must've changed something, right? I mean, people saw a monster in the Thames. That's gonna cause some ripples." "Maybe," agreed the Doctor as they travelled inside his vessel. Part of this dialogue was used over the subsequent scene in the study. ■

Left:
The Doctor and Bill get a soaking for their troubles.



Publicity

Right:
Spider steals
the sonic.

▶ *Thin Ice* was previewed in *Doctor Who Magazine* issue 511 on Thursday 6 April; Peter Griffiths' three-page article featured a discussion with Sarah Dollard. On Wednesday 19, Sarah Dollard and Hayley Nebauer joined Christel Dee to record the episode's aftershow for *Doctor Who: The Fan Show* at Multichannel Studios and interviews with Rove McManus for ABC2's *Whovians*.

▶ A 10" trailer was released after *Smile's* transmission on Saturday 22 April, followed on Sunday 23 by a 42" preview clip of Bill being sucked into the Thames. The first *Doctor Who* and the *BBC micro:bit* lesson went live for school children aged 11 to 13 on Monday 24 April, featuring specially recorded material of Peter Capaldi as

Below:
Shocked by
the past.



the Doctor. On Tuesday 25, Patrick Mulkern heralded the 'superb episode' as the *Pick of the Day* in his *Radio Times* preview alongside a shot of the TARDIS duo in period garb while a shot of the Doctor in diving apparel emphasised the billing.

▶ Steven Moffat's 26" introduction was released on Wednesday 26, while a similar 58" video saw Peter Capaldi and Pearl Mackie filling in historical context on Thursday 27. Bill's arrival in 1814 formed another 57" preview on Friday 28, the same day that Dan Wootton of *The Sun* reported that Olympic rower Sir Steve Redgrave was close to landing 'a starring role' in *Doctor Who*. By Friday 28 April, Capaldi was in Alberta, Canada, taking part in a panel at the Calgary Comic & Entertainment Expo.

A man with dark, wavy hair and a light beard is seated in a dark leather armchair. He is wearing a bright blue double-breasted coat with silver buttons over a white shirt and a brown patterned scarf. His right hand is raised, palm facing forward, with fingers slightly spread. He has a surprised or expressive look on his face, looking off-camera to the left. In the background, a bowl of fruit (apples and grapes) is visible on a table to the left, and a painting hangs on the wall behind him. The lighting is warm and focused on the man.

Broadcast

► A technical mishap meant that *Thin Ice* was available via North America's iTunes for around four hours before its UK début on Saturday 29 April. BBC One broadcast the episode at 7.20pm following the Southwark skaters ident and the continuity announcer warning: "If you think it's felt cold recently, you don't know the half of it..." The BBC's 'Pure Drama' branding introduced

Thin Ice which concluded with an announcement that *Knock Knock* would air at the same time next Saturday. Screened against *Take Me Out* and the start of the top-rated *Britain's Got Talent*, *Thin Ice* attracted just under six million viewers.

► Following broadcast, the BBC released a 1'54" video about the episode's

Above:
The
insufferable
Sutcliffe.

THIN ICE



Above:
The Doctor
faces a moral
dilemma.

production in which Peter Capaldi and Pearl Mackie recalled their costumed experiences and the 17'41" edition of *Doctor Who: The Fan Show*. On Sunday 30 April, a 1'26" of Pearl Mackie on the frost fair set was released, while BBC America offered a 1'00" *Doctor Who Closer Look* video featuring the stars' comments on the historical setting. *I Didn't Order Fish Fingers* was the title of a 2'03" discussion about the Doctor's violent streak with reference to the Third Doctor's abilities with aikido, as discussed by Steven Moffat and Peter Capaldi on Monday 1 May,

while a 35" video featured Pearl Mackie commenting on fake snow.

- ▶ In Australia, ABC2 screened *Whovians* at 8.30pm with Rove McManus joined by *Doctor Who* fans comedians Adam Richard, Geraldine Quinn, Cal Wilson plus former senator Stephen Conroy; McManus offered free pies, Australian writer Sarah Dollard's interview was shown, and Quinn closed the show with her song *Doctor Who's Assistant*. Although scheduled for 1.50am, the signed BBC Two repeat aired to an audience of around 320,000 at 2.05am on Saturday 6 May because of an extension to *Later... with Jools Holland*. On Tuesday 9 May, the *Feedback* section of the *Radio Times* found Paul Reynard of Manchester describing *Thin Ice* as 'a wonderfully scripted, beautifully realised and superbly acted story'.
- ▶ The deleted scene of the Doctor telling Bill about previous visits to the Frost Fair (*Bill Finds Out the Doctor's Married*) was aired by BBC America during *Doctor Who* Finale Day on Saturday 1 July. 'I lack the space to fully communicate my enthusiasm for this adventure,' was Graham Kibble-White's verdict on *Thin Ice* when he reviewed it for *Doctor Who Magazine*.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Thin Ice	Saturday 29 April 2017	7.20pm-8.10pm	BBC One	44'13"	5.61M (25th)	84

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Thin Ice	Saturday 6 May 2017	2.05am-2.55am ¹	BBC Two	44'13"	0.32M (-)	-

¹ BBC Two. Signed repeat. Scheduled for 1.50am-2.40am

Merchandise

The DVD and Blu-ray set *Doctor Who: Series 10: Part 1* released by BBC Worldwide on Monday 29 May 2017 included both *Thin Ice* and a 2'33" *Inside Look – Thin Ice* with comments from Peter Capaldi, Pearl Mackie and Steven Moffat.

The episode also featured on *Doctor Who: The Complete Series 10* released on Monday 13 November, along with the *Inside Look*, the deleted Scene 11, and the aftershow edition of *Doctor Who: The Fan Show*. The Blu-ray version of the set came with three lenticular art cards. An Amazon-exclusive Steelbook edition was also available, with artwork by Alice X Zhang. ■



Left:
Behind the
scenes on the
DVD extras.



Far left:
*The Complete
Series 10*
DVD release.



Cast and credits

CAST

Peter Capaldi The Doctor
Pearl Mackie Bill¹
 and
Matt Lucas Nardole
 with
Nicholas Burns Sutcliffe
Asiatu Koroma Kitty
Peter Singh Pie-Man
Simon Ludders Overseer
Tomi May Dowell
Austin Taylor Spider
Ellie Shenker Dot
Kishaina Thiruselvan Harriet
Badger Skelton Perry

Below:
 Pearl Mackie
 enjoying
 herself on set.

¹ Credited in *Radio Times* as Bill Potts



UNCREDITED

Sunny Ghosh Elephant Handler
Katherine Saunders, Jade Hayes
 Female Acrobats
**Lee Innocent, Kevin O'Brien, Grenville
 Barker, Simon Challis, Richard Michael,
 Guillaume Rivaud, Martyn Jackson, David
 Kelly** Middle-Class Men
**Helena Dennis, Trish Dichler, Rachel
 Husband, Yuan Huang, Ying Quin, Ayaisha
 Griffith** Middle-Class Women
**Garry George, Bern Collaco, Steven Malcolm,
 Mark Games, Ozzy Diakiesse, Josh Whitton,
 David Cromarty, Pete Greenfield** Soldiers
Alistair Cope Rich Gentleman with Hat
**Maurice Spring, Kurt James, Clem So, Hunter
 Bradford, Courtney Taylor, Marcel Carrier,
 Joe Thomlinson** Rich Men
**Karen Murphy, Anne Lyken-Garner, Meg
 Abernethy-Hope, Makeba Nicholls, Marnie
 Delroy-Buelles, Shyama Norton, Jo Langhelt**
 Rich Women
Peter Reynolds Strong Man
Chester Durrant, Angus Brown
 Swing Boat Workers
**William Moore, Craig Rogers, Liam Hobbs,
 David Ayinde, Jason Powell** ... Working-Class Men
**Funmini Obilade, Maggie Baiton, Joanna
 Cooney** Working-Class Women
David Holness Cobbler
Alison Lenihan, David Morgan, Kitty Moran ...
 Stall Holders
**Peter Ashworth, Michael Bernard, Leon
 Charles, Christos Gauci, Joseph Kelly, Leroy
 Rahman, Jack Anderson, Thomas Taylor,
 James Briggs, Chris Goldhawk, Henry
 Russell, Peter Westaway** Male Workers
Claudine Whyte Cake Stall Worker
Sophie Moore Candle Stall Worker
Cheyenne Barbara Coffee Tent Worker



Above:
Recording
frosty scenes.

Michael Ball Pottery Stall Worker
Katie Patterson, Cerys Selby, Jason Deyi,
Evan Cole, Eva Tang, Lewis Ayers, Ed Walker,
Seren Davis, Emily Parish, Marley Jones
 Children
Tony D'Arpino Dodgy-Looking Man
Andreas Constantinou Chestnut Stall Holder
Sam Matthews Speaking Waterman
James Rockey, David Kemp Watermen
Bendini Sword Swallower
Adam Bentley Skittles Tent Worker
John Britton Print Tent Worker
Benham Darvish, James Dunn Wrestlers
Jevon Rhys-Thomas Wrestling Referee
Chris Brown Drunk Man
Daniel Griffiths, Jennifer Dawson Ice Skaters
Tegan Foley Hand Double for Spider
Gareth Weekley Double for The Doctor
Belinda McGinley Stunt Double for Bill
Claudio Laurini, Ali Faramarz, Michael
Powell, Dan Ward Guards
Murray Johnston Butler
Vince Aves Coachman
Tybulus Tyburn, Brett Griffiths Heavies
Richard Atkin Double for Coachman
Maurice Spring, Alison Gravelle
 Old Rich Couple
Troy Kenchington Stunt Double for the Doctor
Andrew Burford Stunt Double for Sutcliffe
Evangelina Karn Servant

CREDITS

Written by Sarah Dollard
 Produced by Nikki Wilson
 Directed by Bill Anderson
 Stunt Co-ordinators: Crispin Layfield, Jo McLaren,
 Dani Biernat, Dean Forster
 Stunt Performers: Troy Kenchington,
 Belinda McGinley, Andrew Burford
 1st Assistant Director: Sarah Davies
 [splinter unit: Bryan Moses]
 2nd Assistant Director: James DeHaviland
 [2nd unit: Delmi Thomas]
 3rd Assistant Director: Christopher J Thomas
 [uncredited: Rhun Ilewelyn; 2nd unit: Danielle
 Richards]
 Assistant Directors: Rhun Ilewelyn, Lauren Pate
 [uncredited: Rosie Brown, Charlie Campbell,
 Bedwyr Gullidge, Sade Akin; underwater:
 Gwilym Jenner; 2nd unit: Kieran Hayhow]
 Unit Drivers: Sean Evans, Kyle Davies
 [uncredited: Jolyon Davey, Kevin Tucker, Darren
 Davies, Paul Watkins, Montile Jalile, Karl Sullivan,
 Tony McCormack; 2nd unit: Graham Huxtable]
 Location Manager: Nicky James
 [uncredited: Iwan Robers]
 Unit Manager: Beccy Jones
 Production Manager: Adam Knopf
 Production Coordinator: Sandra Cosfeld
 Assistant Production Coordinator: Nicola Chance
 Production Assistants: Virginia Bonet, Jamie Shaw

THIN ICE

STORY 267



Above:
The *Doctor Who* crew is
on thin ice.

Assistant Accountant: Justine Wooff
Art Department Accountant: Alison Harvey
Script Supervisor: Nicki Coles
[uncredited: Lucy Dews, Lucy Noble;
2nd unit: Heulwen Jones]
Script Executive: Lindsey Alford
Script Editor: Nick Lambon
Assistant Script Editor: Emma Genders
Camera Operator: Mark McQuoid
[uncredited: Martin Stephens;
Steadicam: Paul Edwards]
Focus Pullers: Jonathan Vidgen, Elhein De Wet
[uncredited: Andy Gardner, Gabriel Hyman;
splinter unit: Paul Andrew; topside: Cameron Axel;
2nd unit: Elliot Hale]
Camera Assistants: Gethin Williams, Drew Marsden,
Dan Patounas [uncredited: Kristian Roosemalen,
Chris Jacobi, Scott Waller; 2nd unit: Cai Thompson]
Grip: John Robinson [uncredited: Martyn Jones,
Sam Reeves; 2nd unit: Gary Sheppeard]
Assistant Grip: Sean Cronin
[uncredited: Matt Hains; 2nd unit: Sion Woodman]
Sound Maintenance Engineers: Tam Shoring,
Christopher Goding [uncredited: Joe Malone,
Joss Colin; 2nd unit: Mark Elson]
Gaffer: Mark Hutchings
Best Boy: Andy Gardiner
Electricians: Gawain Nash, Gareth Sheldon,
Bob Milton, Sion Davies

Supervising Art Director: Henry Jaworski
Art Director: Tim Overson
[underwater: Paul Spriggs; 2nd unit:
Dafydd Shurmer]
Standby Art Director: Nick Murray
[2nd unit: Anwen Haf]
Set Decorator: Adrian Anscombe
Production Buyer: Jen Saguaro
Prop Buyers: Jo Pearce, Charlotte Lailey de Ville
Draughtperson: Kartik Nagar
Storyboard Artist: Mike Collins
Prop Master: Paul Smith
Props Chargehand: Kyle Belmont
Standby Props: Matt Ireland, Jonathan Barclay
[uncredited: Matt Watts, James Kelleher]
Prop Hands: Scott Howe, Nigel Magni, Matt Watts
Storeman: Jamie Southcott
Concept Artist: Darren Fereday
Graphic Artist: Matt Clark
Graphics Assistant: Jack Bowes
Standby Carpenter: Paul Jones
[2nd unit: Phil Pritchard]
Rigging: Shadow Scaffolding
Standby Rigger: Colin Toms
[2nd unit: Martyn Morgan]
Practical Electricians: Callum Alexander,
Austin Curtis
Props Driver: Gareth Fox
Construction Manager: Terry Horle

Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Keith Richards, Matt Ferry,
 Campbell Frazer, Chris Daniels, Joe Painter,
 George Rees, Alan Jones, Dan Berrow,
 Mike Venables, Tom Berrow
 Construction Driver: Jonathan Tylke
 Construction Labourer: Jason Tylke
 Head Scenic Artist: Clive Clarke
 Painters: Steve Nelms, John Nelms, Paul Murray,
 Debby McShane
 Assistant Costume Designer: Zoe Howerska
 Costume Supervisor: Kat Willis
 Costume Assistants: Rebecca Cunningham,
 Leila Headon, Jenny Tindle [uncredited: Anita Lad,
 Ali Kedge, Angela McKenna, Sara Morgan]
 Make-up Supervisor: James Spinks
 Make-up Artists: Megan Bowes, Lolly Goodship
 [uncredited: Cathy Davies, Sara Angharad,
 Linda Corr, Katie Dear, Emily Curtis]
 Unit Medic: Glyn Evans [uncredited: Rob Bevan]
 Casting Associate: Ri McDaid-Wren
 Casting Assistant: Louis Constantine
 Business Affairs Executive: Carol Griggs
 Assistant Editors: Becky Trotman, David Davies
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Hannah Jones
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Simon Clement
 Foley Artist: Meltem Baytok
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editors: Geraint Pari Huws, Mark Hardyman
 Assistant Online Editor: Christine Kelly
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Music Score Assistant: Jack Sugden
 Original Theme Music: Ron Grainer
 With Thanks to National Orchestra of Wales
 Casting Director: Andy Pryor CDG

Head of Production: Gordon Ronald
 Production Executive: Tracie Simpson
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler
 Sound Recordist: Deian Llyr Humphreys
 [uncredited: Bryn Thomas;
 2nd unit: Richie Brooks]
 Costume Designer: Hayley Nebauer
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Miniature Effects: The Model Unit
 Editor: Adam Trotman
 Production Designer: Michael Pickwood
 Director of Photography: Damian Bromley
 [underwater: Rob Franklin; splinter unit: Ali Asad;
 2nd unit: Mark Waters]
 Line Producer: Steffan Morris
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Studios
 Cymru Wales
 bbc.co.uk/doctorwho
 © BBC 2017
 albert+ sustainable production

Below:
 Peter Capaldi
 is fitted into
 his diving suit.



Profile

SARAH DOLLARD

Writer

Born in Australia on 21 January 1980, Sarah Dollard grew up watching ABC's daily *Doctor Who* reruns after school. Into her teens she built up a collection of off-air videotapes of her favourite TV shows including *The X-Files*, *Buffy the Vampire Slayer*, *Red Dwarf* and *Northern Exposure*. Watching and rewatching them taught her story craft.

Growing up in the Melbourne suburb of McKinnon, she attended McKinnon Secondary College, graduating as the top of her year in 1997. At the Victorian College of the Arts, a faculty of the University of

Melbourne, she studied film and TV among other subjects, before going on to earn a diploma in professional screenwriting from Melbourne's RMIT University.

She was initially unsure of pursuing a writing career, as she recalled to Insha Fitzpatrick of website *Rogues Portal* in 2017: "I only realised I might be able to write for a living once I'd finished uni and seen a bit of the world and the penny finally dropped that no other career would fulfil me."

She gained a traineeship in the story room of Australian soap opera *Neighbours* from 2005, taking posts as a storyliner, script editor and story editor, with a handful of writing credits to 2007.

Becoming involved with the Australian Children's Television Foundation, this led to writing for animated series *Li'l Larikkins* (2009) and working as story developer on Canadian/Australian children's co-production *The Saddle Club* (2008).

Dollard left for the UK in 2008, partly inspired by the revived *Doctor Who*. Though not necessarily hoping or expecting to work on it, she was nonetheless impressed by its ambition and realised Australian TV could not financially support a genre show like this. Despite leaving Australia she continued to write freelance for *Neighbours* until 2013.

In Britain she found storylining work on *Casualty* before becoming an assistant script editor on *Merlin* during 2009. Being on set every day provided an invaluable education into how the different departments came together to make a fantasy TV show.

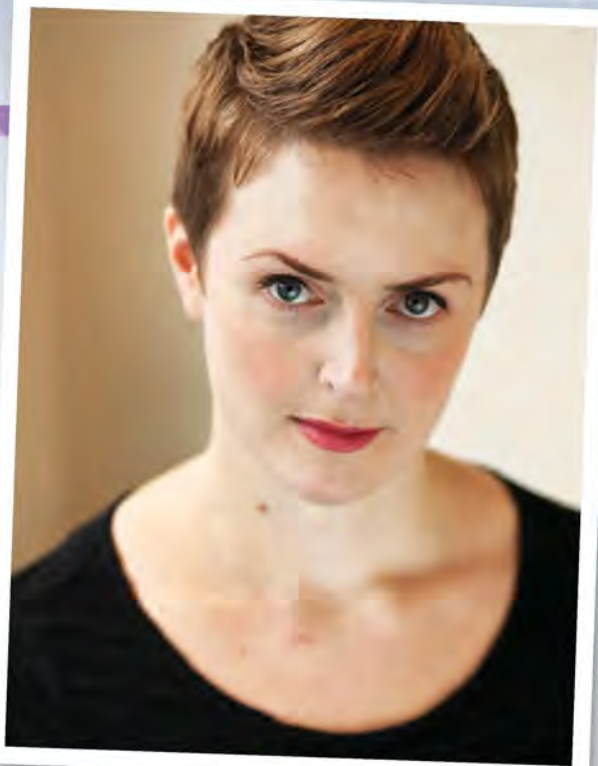
She next moved to ITV's dinosaur fantasy series *Primeval*, initially writing a series of webisodes in 2010 before becoming a script editor on the TV show's fourth and fifth series (both aired 2011).

After *Being Human* showrunner Toby Whithouse read a spec script of Dollard's, she provided one episode of the show in 2013 plus a series of web minisodes.

Right:

Sarah Dollard with Maisie Williams, in costume as Mayor Me.





She would later write an episode for Whithouse's spy thriller *The Game* (2014).

Outside of genre television, she was a development script editor on Ruth Jones' Welsh sitcom *Stella* (2012), before going on to create and executive-produce her own Welsh language romcom *Cara Fi* (*Love Me*) (2014) for Touchpaper Television, broadcast on S4C. This concerned a Welsh village running low on single women, forcing local men to advertise themselves on milk cartons. She also contributed an episode to *You, Me and the Apocalypse* (2015), a US/UK comedy drama made for Sky/NBC.

After an interview with *Doctor Who* script executive Lindsey Alford, in which Dollard, to her later embarrassment, became overly emotional about Donna's character, she landed her first scriptwriting commission *Face the Raven* [2015 – see Volume 83]. This made her the third Australian to write for the TV series, after Anthony Coburn and Bill Strutton.

Dollard described winning this *Doctor Who* commission to the BBC's YouTube channel as “a complete dream come true, completely terrifying, really, really exciting...”

All blank pages are scary for a writer but a blank page for *Doctor Who* where you have to type ‘Interior: TARDIS Day’ is absolutely terrifying!”

In 2017, her second episode *Thin Ice* brought an *Aftershow* interview on webcast *The Fan Show*.

Identifying as a fan herself, Dollard cosplayed as Donna Noble in wedding dress while guesting at Gallifrey One in 2017.

She confirmed to the *Rogues Portal* website that she was not writing for *Doctor Who*'s 2018 season due to scheduling clashes but hoped to contribute again in the future: “I had a really great chat with Chris [Chibnall, executive producer] about his plans... So hopefully, I've left the door open for a possible return in the future. It would be an honour to work with him and write for [Doctor] Thirteen.”

Later credits included an episode apiece for period hotel drama *The Halcyon* (2017) and Starz network's romantic costume drama *The White Princess* (2017).

2018 brought two novel adaptations; *Cuckoo Song* from Frances Hardinge's young adult horror novel, and Sky's *A Discovery of Witches*, starring Alex Kingston, taken from Deborah Harkness' *All Souls* books. ■

Below:

Sarah Dollard wrote the 2015 *Doctor Who* episode *Face the Raven*.





KNOCK KNOCK

➤ STORY 268

Bill rents a house with some friends, but on their first evening there, strange noises are heard. The house harbours a dark secret, and the Doctor would like a word with the eccentric old Landlord...



Introduction

One of the things that we discovered in *The Pilot* [2017 – see Volume 85], at the start of this series, was that the Doctor was enduring a self-imposed exile. Of course, as soon as he met Bill he wanted to get out and show her the universe. But there may have been a slight echo of his first exile to Earth in some of the early adventures of the 2017 series. Back in 1970, when trying not to make every story an Earth invasion, writer Malcolm Hulke came up with the idea of ‘monsters’ that were already here – millions of years before the human race dominated the Earth...

Both the sea creature trapped at the bottom of the Thames in *Thin Ice* [2017 –

see page 48] and the woodlice with a taste for students seen in *Knock Knock*, might be alien... but it’s possible that they are native to Earth. Perhaps, over the 70 years he’d been guarding Missy at St Luke’s University, the Doctor had got used to encountering homegrown threats to humanity.

This isn’t the only echo of an earlier approach to the series. Having to explain her friendship with the Doctor, Bill tried to pass him off as her grandfather to her new housemates. Again, it was in *The Pilot* that we were reminded of the Doctor’s actual granddaughter who he travelled with when the series began back in 1963.

The most conspicuous influence from the past, however, was *Ghost Light* [1989 – see Volume 46]. Like *Knock Knock* it was a haunted house story. *Ghost Light* also contained themes of evolution, transformation from one kind of life to another and, at one point, a drawer full of bugs!

Like *Smile* [2017 – see page 6] however, *Knock Knock* blends this late 1980s influence with the kind of ideas seen in *The Empty Child/The Doctor Dances* [2005 – see Volume 50]. Like the Nanogenes, the Dryads (as the Doctor calls these mysterious woodlice) restored their patient but not quite as she should be. In the end, it’s a mother-son relationship that sets things right. Once again, everybody lives!

Obviously, *Knock Knock* explored some of its own ideas but, like many other stories in the 2017 series, it makes good on the mission statement of *The Pilot* – making something of a fresh start and reintroducing many of the innovations that made *Doctor Who* a success. ■

Below:
Haunted-
house story
Ghost Light.





'KNOCK KNOCK MAKES SOMETHING
OF A FRESH START AND REINTRODUCES
MANY OF THE INNOVATIONS THAT MADE
DOCTOR WHO A SUCCESS.'

STORY

Bill, her friend Shireen, and Shireen's friends Harry, Pavel, Paul and Felicity are looking for a house to share.

They are approached by a kindly Landlord, who has rooms to let in a Gothic mansion.

[1] They eagerly sign the contracts.

Having moved in, Pavel puts on a record of a violin sonata. He hears some creaking outside and investigates but there is nothing there. But when he returns to his room, something makes him scream... [2]

The Doctor uses the TARDIS to help move Bill's belongings to her new accommodation. Bill explains to her new housemates that the Doctor is her granddad, [3] then heads upstairs with Paul. They pass Pavel's room and hear the sound of a violin.

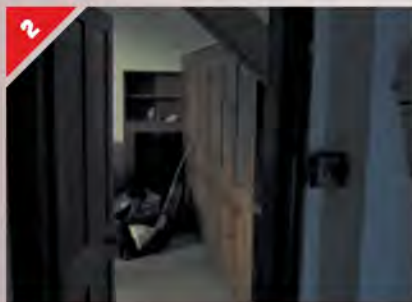
That night, all the flatmates apart from Pavel gather in the lounge. [4] Oddly, there is no landline or phone reception.

They hear some banging coming from the kitchen but there is no-one there. Then Bill opens a door to reveal the Doctor, who has discovered that there is no central heating and the power sockets are out of date.

They all return to the lounge, where the Landlord is waiting. [5] Harry asks about the mansion's tower and the Landlord says it is excluded from their agreement. He then bids his tenants to sleep well and exits, disappearing mysteriously into the darkness.

Paul goes to his room and moments later Bill and Shireen hear him scream. They ask him if he's okay, and there are two knocks in reply... then more knocks, from all around them. [6]

The Doctor, Harry and Felicity discover that the front door will not open, and is completely sealed. Felicity has an attack of claustrophobia and climbs out of the kitchen window – but then she backs into a tree and there is a creaking, roaring sound. She screams...





Bill and Shireen enter Pavel's room to discover that he has been almost entirely absorbed into a wall, [7] his stuck record repeating the violin music. The Landlord enters and lifts the needle and the wall absorbs the rest of Pavel. Bill and Shireen run, and find a secret door leading into the tower.

The Doctor tells Harry he thinks something has got into the wood. He discovers what it is – a kind of giant woodlouse, which the Doctor decides to call Dryads. [8] More of the creatures stream out and the Doctor and Harry retreat into the cellar.

Bill and Shireen come to a bedroom, where they hear a young girl's voice. "Father? Is that you?"

The Doctor and Bill discover tenancy agreements of former residents; students who went missing, every 20 years. [9] The Landlord appears and sets the Dryads on Harry, who proceed to devour him.

Bill and Shireen meet the Landlord's daughter, Eliza, who has turned to

wood. [10] The Dryads devour Shireen, then the Landlord arrives with the Doctor. The Doctor explains that the Landlord has been keeping Eliza alive with the Dryads, using people for food. He must have brought the insects into the house to show to his dying daughter. Bill points out that doesn't make sense, and the Doctor realises that the Landlord isn't Eliza's father – he is Eliza's son!

The Doctor tells Eliza that more people will continue to die unless she chooses to prevent it. Eliza summons the Dryads, which devour her and the Landlord. [11]

Eliza's parting gift is to restore Shireen and the others, and the Doctor and Bill lead them out of the house before it is destroyed.

Later, the Doctor meets Nardole in the crypt-like chamber. Inside the vault, someone is playing piano. The Doctor has brought Mexican food, and goes inside... [12]



Pre-production

Above:

What hidden secrets does the Landlord have locked away?

“What’s going to happen when you creep upstairs to bed? What’s going to happen when your door creaks slowly shut?” asked playwright Mike Bartlett in *...Who’s there?*, the behind-the-scenes featurette about the making of his script *Knock Knock*.

On Thursday 17 September 2015, the BBC Writersroom website released an interview with Olivier-award-winning writer Mike Bartlett whose first broadcast commission – Radio 3’s *Not Talking* in 2007 – came via the Writersroom. This interview promoting his new BBC One drama *Doctor Foster* saw Bartlett mentioning that he was

a *Doctor Who* fan. This was noted by BBC Cymru script executive Lindsey Alford who mentioned it to her husband, *Doctor Who* executive producer Brian Minchin.

Doctor Foster received much acclaim. When a second run was commissioned, *Doctor Who* executive producer Steven Moffat assumed that Bartlett would be too busy to consider writing for his series. However, when Minchin contacted the writer, Bartlett confirmed that he would find time to undertake such an opportunity...

Born in Oxford in 1980, Mike Bartlett became a *Doctor Who* fan during childhood. Reading English and theatre studies at the University of Leeds, his career as a

playwright won acclaim with *My Child* in 2007, followed by the Olivier-winning *Cock* in 2009 plus subsequent accolades for *Bull* and *King Charles III* as well as ITV's 2012 crime serial *The Town*. Bartlett had been deeply impressed by *Doctor Who*'s 2005 revival and had previously attempted to write for the show, although not having the experience at this juncture.

Invited in to talk to Moffat and Minchin, Bartlett had a couple of weeks to formulate a pitch. Two days beforehand, his thoughts about making the everyday and domestic strange turned to creaking floorboards; he postulated a haunted house with moving walls, things trapped in the building's fabric, and something strange in the attic. The creaks and noises of a normal house would be explained as unearthly phenomena akin to a horror movie, but in domestic terms suiting *Doctor Who*. Knowing haunted house stories to be a potent source of unease, Moffat loved the idea, asking Bartlett for "the ultimate haunted house".

Aware of the current housing crisis, Bartlett proposed housemates brought together in a shared living space and being picked off one by one by a strange force. Discovering that Bill was a university

student suited his concept perfectly, with her moving into shared digs drawing upon his student excitement of leaving halls to move into run-down Victorian houses around Headingley... one of which had a dungeon basement with meat hooks.

Bartlett knew splitting up the Doctor and Bill allowed cross-cutting action, and that he needed to introduce Bill's housemates quickly and clearly. He also played with the expectations of horror movies by using humour to give audiences relief and to heighten fear. Naming the lice in his scripts, Bartlett settled on Dryads, a tree nymph or spirit in Greek mythology. The property's Landlord was inspired by Bartlett's childhood memory of an unsettling man in a suit who once visited his parents at their home. The Landlord's wooden daughter was inspired by the 1985 children's book *The Sandalwood Girl* by Sheila K McCullagh in the *Puddle Lane* series which Bartlett had read as a child and recently read to his three-year-old son. Recalling the backstories in the US science-fiction series *The X-Files* which originally ran from 1993 to 2002, Bartlett added a similar history element for the strange events.

The Landlord's mansion

Issued on Friday 4 March 2016, Draft One of *Knock Knock* was scheduled as 'Series 10 Episode 6' to be made as part of the 2017 series second recording block. Bill, Shireen, Felicity, Harry, Pavel and Paul visited an office with 'a slick estate agent'; their second viewing was 'right by a large, fast, motorway'. They were approached by a man in his 'late 50s, in a suit, dark coat, a neckerchief, with a parting in his hair. He has a light voice (Mark Rylance, Stephen Rae?). As he looks up there's a slight creak.' The Landlord's

Left:

Eliza's body is preserved into wood.



'large neo-gothic mansion' was 'on a hill, surrounded by trees. Steps up to it. Big windows, and at the back, a tower... The drawing room's connected to the hall by a large arch. On the left, is a dining room. There's wood everywhere - walls, floor, ceilings. Old furniture.' One hallway door led to the stairs. That night, Pavel played 'a violin concerto' when he heard a creaking noise from the hall: 'The open door ripples, things crawling under the surface - faster and faster, then suddenly, it slams shut.'

TARDIS removals

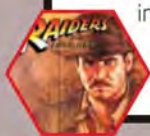
Right:
"Something has got into the wood."

After the opening titles, in her bedroom Bill packed 'books, DVDs, toys, a photo as a child with her parents, a swimming certificate' watched by 'Mrs Lumb, Bill's guardian since she was sixteen... She's 68, a widow, small, formidable.' Inside the TARDIS, when the Doctor said he didn't use money or need to get it doing removals, she asked: "How do you get stuff then? Favours? Freeloader. Yeah, you dress like a chancer." When Bill asked how many rooms the TARDIS had, the Doctor replied: "Eighty three. Wait... Who needs a conservatory? Eighty two." Bill asked if the TARDIS had a "time

toilet" to which the Doctor explained: "The bathroom in the TARDIS adapts to your expectations and biology. When you go in, it provides precisely the facilities you need." Paul told Bill that they had two rooms each, and when Bill unpacked she placed the framed photo of her parents on a nail in the wall, 'the wall creaks - sort of groans. She pushes again. Again the sound.

Connections: Indiana Potts

➤ Searching for a mechanism to open a hidden door, Bill compares herself to the adventuring archaeology professor Dr Henry 'Indiana' Jones who made his first appearance in the 1981 movie *Raiders of the Lost Ark*.



Almost a voice... "ruuuuu"... a ripple across the wall... Like something crawling underneath it.'

That evening, Paul said of the Doctor's lectures: "Told this one story about these aliens in the shape of question marks." "I was there for that one! What was it? Sea horses, but floating and forty feet high!" added Felicity. When the students met the Doctor in the kitchen he was curious as to why none of the wood was rotting, noting the 1940s hob and 60-year-old power sockets. The Landlord appeared, understanding the Doctor's "heartbreaking experience" of leaving "one's granddaughter behind". The property owner coughed, looked pained, then took out a tuning fork, 'knocks it twice against the wall, then places it onto his head... As the sound resonates in the Landlord's head, he seems to relax. He turns back to the group, focusing again.' Of the creaks the Landlord remarked: "That's its charm... The nature of something old. Its aches, and pains."



When the Doctor asked about the Prime Minister, he suggested, “Gladstone? Disraeli? Margaret Thatcher? Harriet Jones?” referencing William Gladstone (1868-74, 1880-85, 1886, 1892-94), Benjamin Disraeli (1868, 1874-1880), the Prime Minister from 1879 to 1890 and the fictional Prime Minister of *The Christmas Invasion* [2005 – see Volume 51]. When the Landlord left, there was ‘a faint creaking sound’. The students turned in, but the Doctor wanted to “chillax” with “Simon” and “Florence”. The music on Bill’s phone was ‘*Black Magic*’ by Little Mix, a number one tune written by Ed Drewett and Camille Purcell, and produced by Electric, released by the British female group in May 2015. Bill asked the Doctor: “Are you really a grandad? Just cos when he said about your granddaughter – you looked really sad.” “Me? Sad? No,” replied the Doctor, quickly changing the subject. The Doctor’s comment to Bill about going “up the wooden hill” to bed deliberately echoed his words in *Ghost Light* [1989 – see Volume

46] because Bartlett recalled the Doctor allowing his companion Ace to confront danger in a strange house.

On the landing, Bill told Paul that he was not her type (“Bit cheesy for me”) while Shireen’s excuse for not getting a room next to Bill was that she was scared of heights. When Paul made the floorboard creak, a creature appeared: ‘Like a woodlouse only the size of a fist. Two antennae, and slightly large pincers at the front.’ Paul dismissed this as a cockroach and stamped on it... only to find something in his shoe, working its way up his leg under his skin. As the young women watched there was a sound ‘like breaking twigs’ as around 20 lice appeared about his feet, with more crawling from the ceiling into his hands and feet, trapping him against the wall: ‘His skin is bubbling... developing knots, like on wood... Paul’s body starts to warp – more and more knot marks – it bulges with the lice. He starts to scream but the swarm’s

Connections: Get me out...

Wanting to flee the premises, the terrified Shireen employed the title of ITV reality game show *I’m a Celebrity... Get Me Out of Here!* which had proved successful since its August 2002 début.



Below:

The Landlord is strict with his tenants.



Connections: Where are you?

Shireen describes the property the students have rented as “freaky Scooby-Doo house” in reference to the animated canine character Scooby-Doo who had found himself in numerous supposedly haunted buildings since his début in the 1969 series *Scooby-Doo Where Are You!* In *Blink* [2007 – see Volume 56], Larry had described

the creepy Wester Drumlins as “Scooby-Doo’s house”.



everywhere – just a mass of insects – it peaks – the noise and the movement – then quickly disappears, absorbed into the wood...’ Unable to go down because of the creaking stairs, Bill and Shireen went up, whereupon the landing shutter swung itself shut.

Bill’s phone played *Sax* (Fleur East’s début single released November 2015) while the Doctor examined the front door. The group was drawn to the dining room by a slamming shutter which sealed itself, and Felicity managed to escape via a kitchen window before realising that there was something on her back.

A louse dropped into her hair and more poured down from a tree into her arm.

On the upper landing, Bill found the shutter sealed as if it had never opened. Shireen berated Bill for apparently not caring about other people, cross that although they had been best friends since school Bill now seemed remote and did not even meet her fellow housemates until the previous day. They found Pavel ‘half in the wall, the lice crawling through him but... it’s like the whole process is in slow motion’. Pavel told them how the creatures pulled him into the wall, saying: “Stop! Always laughing... Laughing at us. But so many screams in here.” The Landlord entered to stop the stuck record; realising sound kept the creatures at bay, Bill tried to grab the record as Pavel was absorbed. Saying they needed to give themselves to the “greater power”, the Landlord coughed and a louse crawled from his ear, across his face and into his skin. Striking his tuning fork, he said: “I must have control... allow

me now!” Bill and Shireen fled as the Landlord staggered after them and lice poured from the wooden wall which he touched. They made for the tower, hidden behind a stone section of wall that secreted a door. Striking the fork, the Landlord seemed to receive a message and calmed.

In the brick cellar, the Doctor and Harry found a portrait smashed in two; one half depicted the Landlord in a Victorian suit. Wooden crates contained an Amiga computer (launched by Commodore in 1985) and a soft toy SuperTed (a popular cartoon character on the BBC from 1983) plus a 1987 tenancy agreement. Other boxes contained the 1956 single *Rip it Up* by Bill Haley and His Comets and a 1957 agreement, and then items for 1937. “Every 30 years,” noted the Doctor. When the Landlord arrived, Harry was engulfed in the staircase.

Bill and Shireen entered the tower: ‘A large hexagonal room... windows, all shuttered closed. On the side wall... is a dark curtain... In the centre, an empty, single wooden bed, without a mattress – just slats across... on a dressing table,

Right:

Let there be light.





a small ornate wooden box.' Shireen explained that she had hoped to help Bill by getting her to live with "real people" as she found Victorian clothes in a wardrobe. The music box jammed open when Shireen examined it, attracting a swarm of lice from the bed which built into 'a girl – about eighteen... made of wood'.

Wooden Eliza

Lice ran through the Landlord's body as – in his room – he explained to the Doctor the creatures which thrived on the electrical energy of the young caused the creaks, cracks in the woods and shutting doors. The older man seldom ventured out these days, finding the world "even more debauched, corrupted, than I remember". Looking at the man's coat, the Doctor guessed that the events began in 1907 when the Landlord's wife died in childbirth and his daughter then fell ill. "I lost my family, all of them, because the alternative was worse," said the Doctor.

The wooden girl breathed out sawdust particles, explaining to her visitors how she was ill as a child: "My father trapped me here. Made these creatures take me over, to keep me... like this." Eliza asked Shireen to

be her friend: "I haven't held another hand in a hundred years." Shireen noted that Bill had never bothered to hold her hand. Meanwhile, the Landlord told the "old" Doctor to indulge him or become fodder, using the tuning fork to summon a louse from the chair and into the Doctor's arm.

In the attic, the lice moved from Eliza into Shireen and absorbed her before advancing on Bill. Suddenly the Doctor – a louse beneath his skin – entered with the saddened Landlord and a pile of paper. He knew the lonely Eliza, trapped since she was five, had made friends with the lice which preserved her and kept her father midway between wood and flesh so that he could periodically go out to find new 'friends' for her to play with. The Doctor explained that because of his Time Lord energy, it would take the lice a long time to feed on him. The Landlord and Eliza used the tuning fork and music box to control the lice. Activating his sonic, the Doctor brought "them" out; Bill read the names on the tenancy agreements and wooden hands burst from the wall: "Jake Christie... Annie Wren!...

Jonathan Frost, Sarah Tiller, Mark Hopethorne, Carl Richards... Evan Jacobs, Julie Francis, Wesley Dean... Wanda McNeil, Austin Marks, Lee Harris... Yolanda Fee, Harold Farley, Daniel Tan, Michael McQueen, Angela Pale, Timothy Sands." She continued with the class of 2017: "Shireen Verjee! Paul Jones! Felicity Agar! Pavel Ivanov! Harry... er..." Bill could not recall Harry's surname, and then said: "Oh. Sullivan!" "Harry Sullivan?" exclaimed the Doctor on hearing the name of a former

Left:
"That's your house?"

Connections: We know...

▶ The Doctor mentions Harriet Jones who had first been seen as an MP in *Aliens of London/World War Three* [2005 – see Volume 49], her bravery leading to her becoming Prime Minister by *The Christmas Invasion* [2005 – see Volume 51] after which she fell from grace and perished at the hands of the Daleks in *The Stolen Earth/Journey's End* [2008 – see Volume 60].





Above:
The TARDIS
removal
service.

companion (one of Bartlett's favourites), "We should talk about that." Lice appeared and flowed into the Doctor while Bill prised a window open, telling Eliza to look at the streets of people making friends. Now prepared to die, Eliza motioned to Bill who hugged her. The lice fell from Eliza, her father and the Doctor while

the missing students from 2017, 1987, 1957 and 1937 emerged from the walls. Knowing a century of rot was about to set in, the Doctor urged evacuation as the Landlord and Eliza became wooden statues... Outside, the Doctor offered to take those freed from the house back to their respective times in the TARDIS while Bill and her friends saw a new, clean version of their house left

behind. A week later as Fleur East's 2015 song *Breakfast* played, the Doctor joined Bill and her friends for a housewarming party, revealing he was their new landlord (having amended legal papers as he had in *Thin Ice* [2017 – see page 48]). The Doctor asked Harry what he was studying. "Medicine. My grandad used to talk about how important doctors were," said the youth. "Grandfathers know things," smiled the Doctor. "Yes. Well gosh, yes I suppose they do really," said Harry, his voice 'posh – very Harry Sullivan'. On the wall was the repaired picture of the reunited Landlord and his daughter.

Impressed by the script's atmosphere, Steven Moffat was amused by Bill having the Doctor use the fantastic TARDIS in a mundane manner of a removal van. Before the next draft, Mike Bartlett saw Pearl Mackie playing Bill in her reveal clip, *Friend from the Future*. It was also felt that 2017 audiences would not readily recall

Connections: Handy trick

► The TARDIS is able to materialise around Bill's boxes of possessions in the same way that it had been seen to in episodes such as *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], *Blink* [2007 – see Volume 56] and *Hell Bent* [2015 – see Volume 84].



Harry Sullivan who had travelled with the Doctor during 1975 and the reference was dropped.

In Draft Two – dated Friday 29 April – when the Landlord moved his neck it sounded ‘like bone cracking’ and he rolled his wedding ring around his fingers. Things no longer rippled under Pavel’s door in the pre-credits. The dialogue in the TARDIS was altered with Bill telling the Doctor: “You must sleep! Bet you get really bad anxiety dreams. In mine all my teeth fall out or I have to do physics.” Harry discussed his grandad’s visit to China, and heard strange footsteps in upstairs rooms, while the Landlord commented that his daughter was under his “protection”. Bill asking the Doctor about being a grandad was dropped while the landing material was amended so Paul vanished inside his room. Felicity was no longer attacked by the lice on leaving the house. Inside Pavel’s room, Bill and Shireen found an arm sticking out of the wall, flailing around trying to warn them of something. By texting on Bill’s phone, the hand warned:



‘Pulled into wall. Record jazzed’ (which Bill realised meant ‘jammed’). When the Landlord turned off the record, the arm was absorbed into the wall. Rather than a louse coming from his ear, the Landlord controlled something under his skin with the tuning fork. The lice now first appeared in the kitchen, and the broken painting depicted the Victorian garbed Landlord and ‘a girl, about 16 years old – long dark hair, in a Victorian dress’. The earliest box in the cellar now dated from 1927 while the tower room scenes were revised. Emerging from behind the dressing screen was ‘a girl [who] has long dark hair, in a white Victorian nightdress’ with skin which was ‘knotted and wooden... There’s a bulge under the girl’s skin, and then a louse comes out of her mouth and scuttles over her face, disappearing into her ear.’

Space lice

Talking to the Landlord, the Doctor believed events began in 1897 when the owner preserved his daughter by “conversion to wood which [the creatures] can replenish”. The Doctor voiced the sentiment that he hoped somebody would stop him before he took such drastic action to sustain his granddaughter. When Eliza asked Shireen to be her friend, the approaching student stepped on a “cockroach” and the lice buried into her feet. “Love you mate,” Shireen told Bill as she was consumed. When one louse entered the Doctor, the Time Lord explained that he studied with Thomas Chippendale who made chairs in the eighteenth century. Entering the tower, the Doctor could hear those who had been

Connections: Culinary delight

▶ The Doctor says he loves Chinese food, and had previously been seeing enjoying similar cuisine in *The Power of Three* [2012 – see Volume 71].



Left:

The mysterious Landlord.

Connections: Big collars

When telling Bill about the Time Lords, the Doctor makes reference to the high ceremonial collars first seen in *The Deadly Assassin* [1976 – see Volume 26].



consumed as part of the hive mind. Bill summoned those previous victims (including Timothy Lyons) from the contracts, with Harry's name being Mackelvie... which the Doctor had heard before (a placeholder name which Bartlett intended to replace later with a name from *The News from Nowhere*

– latterly *Smile* [2017 – see page 6]). The Doctor opened the tower's shuttered window, while Harry told the Doctor he was studying: "Electrical engineering. Micro- and nano-technology actually. It's fascinating. Like those creatures, they can build, destroy, inhabit. Imagine if you could make tiny nanobots like that, they could do whatever you wanted!" "Imagine..." said the Doctor, recalling the events of *Smile*.

Mike Bartlett was announced as a writer for the second block – directed by Bill Anderson and produced by Nikki Wilson – on Tuesday 14 June. The tone draft dated Monday 20 June was now specified as 'Episode 4'. Mrs Lumb became Moira from the series opener (*A Star in Her Eye*, latterly *The Pilot* [2017 – see Volume 85]), and Bill now recalled her recent adventures with the Doctor. The sound of the walls cracking on the landing was changed to knocking on the doors around Bill

and Shireen. The Doctor discussing the sonic screwdriver with Harry Mackelvie was added, while Bill and Shireen found Pavel 'half-absorbed in the wall. The wood around the edge of his body is rippling. Fist-sized bumps are moving under his skin. His mouth is already absorbed into the wall, but his nose and eyes are still clear.' Pavel communicated by blinking. The Doctor's discussion about the strange woodlice with the electronic engineer was added. Shireen recalled to Eliza how she befriended Bill back in school, while the Landlord suggested that he and the "like-minded" Doctor discussed literature as he was well-versed in the classics. As lice appeared from the Landlord's skin, the Doctor bolted out of the room, pursued by the lice and running up the steps which consumed Harry as quickly as he

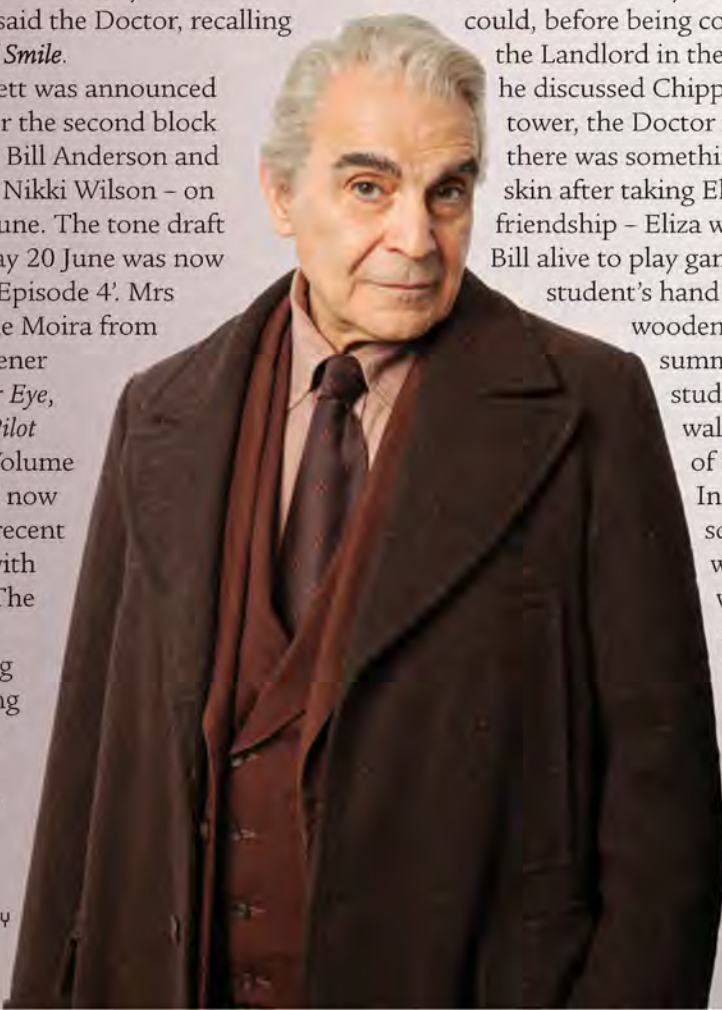
could, before being confronted by the Landlord in the hallway where he discussed Chippendale. In the tower, the Doctor realised that there was something under Bill's skin after taking Eliza's hand in friendship – Eliza would keep Bill alive to play games with, the student's hand becoming

wooden. Bill was able to summon the missing students out of the wall as she was part of the hive mind.

In the closing scene, Harry wanted to make world-changing nano-bots: "Utopia."

In Draft Four – dated Tuesday 5 July – the Landlord was 'late 70s',

Right:
David Suchet
plays the
Landlord.





without neckerchief or bone-cracking sound. The supposed sound of the trees in the wind was emphasised, and Bill had a 'photo as a child with her mum (see Ep 1)'. In addition to Margaret Thatcher and Harriet Jones, the Doctor now mentioned Prime Ministers Harold Wilson (1964-1970, 1974-1976) and Anthony Eden (1955-1957). The music played on Bill's phone was Little Mix's October 2015 release *Weird People* rather than *Sax*. When Bill and Shireen found Pavel, 'his skin and clothes [were] blended with the wood' and the portrait now only showed 'a young woman with long dark hair. It's not clear when it's from as she's in a conservative dress.' The first box in the cellar contained a Nokia phone and a DVD collection of the US sitcom *Friends* (running from 1994 to 2004); the contract was dated 1997. The next box offered torn jeans and David Bowie's October 1977 single *Heroes*; the remaining agreements were dated 1977 and 1957, giving a 20-year frequency. The Doctor and Landlord's discussion in the latter's room was heavily revised as the owner recalled Eliza becoming ill before the war, recovering when a vagrant broke

in and was consumed. It was now revealed that the Landlord - John - was Eliza's son, eight years old when she was taken ill. The Doctor and Bill climbed on a table to evade the lice. Realising the truth, Eliza took control of the bugs, opening the shutters. Only the 2017 students were restored. At the party, *Weird People* replaced *Breakfast* while Harry's closing scene was omitted. The portrait now showed 'an eight-year-old boy, John, standing next to his mother. We might notice the woman's expression. She's happy. They're both happy.'

The readthrough for *Thin Ice* and *Knock Knock* was scheduled for 7pm at BBC Roath Lock on Monday 18 July. Peter Capaldi very much enjoyed the script's cleverness and the elements of the students being picked off one by one, while Pearl Mackie admired it as thriller.

Left:

Pavel explores his new house.

David Suchet

A major casting coup was award-winning actor David Suchet playing the Landlord. With a television career spanning *Oppenheimer*, *Blott on the Landscape* and *NCS Manhunt*, Suchet was best known for playing detective Hercule Poirot on television. "My agent rang and said, 'You've been asked to guest in *Doctor Who*...' I said, 'Say yes!'" recalled the actor in *Radio Times*. "She replied, 'I haven't told you what the part is or what the episode is about...' I said, 'Just say yes.' The rule is always says yes to *Doctor Who*!" Suchet was delighted to appear in the iconic series, and even more pleased to discover that the script was by Mike Bartlett.

Eliza was played by Mariah Gale whose TV credits included *The Diary of Anne*

Connections: Granddaddy Who?

▶ The Doctor reluctantly poses as Bill's grandfather, having travelled with his own granddaughter, Susan, in the stories from *100,000 BC* [1963 - see Volume 1] to *The Dalek Invasion of Earth* [1964 - see Volume 4].



Frank and Broadchurch, and on stage had played Ophelia to David Tennant's Hamlet at the RSC in 2008. Mandeep Dhillon – who had featured in *Some Girls*, *24: Live Another Day* and *Wolfblood* – was cast as Shireen, with Harry played by Colin Ryan who had appeared in CBBC's *Hounded* and *Leonardo*. Paul was played by Ben Presley who had worked on *Galavant*, while Alice Hewkin – playing Felicity – featured in *Stella* and *Cuckoo*, and Bart Suavek, cast as Pavel, appeared in *New Blood*.

New digs

In the shooting script, issued on Thursday 28 July, the hallway and drawing room were now separate rooms and Bill had the 'photo of her mum (the same as in Ep 1)'. The discussion of Time Lords was added in the TARDIS along with the concept of regeneration. Dialogue between Shireen and Bill about their relationship was changed, while the Doctor deducing what had happened to Eliza and John expanded with more flashbacks featuring the 'seven-year-old boy'. A chronology was also added, with the housemates calling on Bill at 10.00 on Day 1, visiting the estate agent at 10.30, the tiny terraced house at 11.15, the concrete house at 12.05 and meeting the Landlord at 13.30 to be shown the house at 15.00. Pavel listened to his music at 22.00 on Night 1. Bill packed at 14.00 on Day 2, arriving at her new digs at 14.02 and unpacking at 14.07. The students ate at 20.00 on Night 2, with the Landlord appearing at 20.04 and leaving at 20.08. Bill, Shireen and Paul

turned in at 20.12 with the Doctor finding the door sealed at 20.20 and Felicity's escape attempt at 20.23. Bill and Shireen discovered the secret door at 20.33 and entered the tower at 20.37. The Doctor spoke to the Landlord in his room at 20.45. The landlord recalled finding the bugs on Day X in 1937. The occupants fled the house at 20.58, holding a party at 15.00 on Day 3.

Pink script revisions on Monday 1 August covered Paul emphasising the freshers' party, minor changes to Eliza's dialogue and the 1937 flashbacks plus Bill's reasoning that the Landlord was Eliza's son (his age given in stage directions as 78). ■

Right:
Housemates
Harry and
Pavel.





Production

Testing new technology as with the 3D production of *The Day of the Doctor* [2013 – see Volume 75], *Knock Knock* was made with binaural 3D sound mix option since more people were consuming media via headphones. Having employed the technique on *A Midsummer Night's Dream* in late 2015, Brian Minchin felt that the sparseness of *Knock Knock* would be effective for this episode of *Doctor Who* to be experienced in immersive sound via iPlayer after BBC One's transmission.

The recording block initially focused on *Thin Ice* apart from the end of Wednesday 3 August. Scenes were recorded in the standing TARDIS set of Roath Lock's Studio 4 before a move to the *Pobol y Cwm* set used for *The Pilot*; here, Bill's bedroom scene was recorded with the 2013 police box prop through to 7pm with Jennifer Hennessy reappearing as Moira. A photoshoot for Eliza and the young Landlord as seen in paintings and photos was conducted in Studio 2 on the morning of Friday 5 August with Mariah Gale and

Above:
Wood work.

Connections: Sacred oath

► As in *The Pilot* [2017 – see Volume 85] the Doctor and Nardole were tending a vault at St Luke’s; the person inside the vault had become restless, as heard in *Thin Ice* [2017 – see page 48].



10-year-old Tate Pitchie-Cooper, followed by costume fittings for Colin Ryan, Alice Hewkin, Bart Suavek and Ben Presley on Monday 8.

The morning that the work really began on *Knock Knock* – Thursday 11 August – blue script revisions were issued; the Landlord emphasised the housemates’ contract, while Bill told the Doctor about Pavel’s record. Recording

began work at Fields House on Fields Park Avenue, Newport selected as the setting of the story, offering large gates, lots of rooms and surrounding trees. The Grade II-listed building – an entertainment extension to an adjoining property – had featured in *Blink* [2007 – see Volume 56] (the other half of the connected property) in November 2006, and *The Snowmen* [2012 – see Volume 72] in August 2012, since when it had been refurbished as self-catering holiday flats.

The night-time setting meant a shoot was scheduled from 12.30pm to midnight, planned around the availability of Tate Pitchie-Cooper whose working hours as a minor were 1.30pm to 10pm. The Doctor approaching the house was recorded first, followed by a photoshoot and costume change while the 1937 flashbacks were recorded with Pitchie-Cooper. Polaroid photos of the 1997 students were taken with six supporting artists who had been passers-by in the earlier scene. The housewarming party was recorded next, and the final scene of the night was Felicity’s abortive escape attempt.

The *Doctor Who* Interactive team was on location for recording from noon to 11.30pm on Friday 12. Pearl Mackie and the young cast quickly bonded, calling themselves “the Scooby Gang”. During the



day, Peter Capaldi posed for a photograph with a young fan in her TARDIS wardrobe, with the video of this trending online the next day. Blackout curtains erected around some of Fields House simulated night for interior scenes, starting with the students’ meal in the drawing room and the discovery of the sealed shutters. Harry and the Doctor in the stone corridor and cellar was then recorded in the other half of the semi-detached property. The tenancy agreement dated 2 September 1997 gave the address as ‘11 Cardinal Road, Bristol’ while other agreements were dated May 1977 and 1957. Location work was covered on Friday by the *South Wales Argus*.

David Suchet joined the unit at Fields House on Monday 15 August where work was scheduled for 11.30am to 11pm. Bill Anderson worked closely with Suchet on his performance, with the pair agreeing that the Landlord should act as if what he was doing was entirely reasonable to save his mother’s life. The Doctor confronting the Landlord in the cellar corridor and Harry’s demise were recorded first, followed the conversation in the Landlord’s



room. Suchet very much enjoyed working again with Peter Capaldi whom he had met on the *Wasps' Nest* episode of *Agatha Christie's Poirot* and *The Secret Agent* some years earlier; the two spent much spare time discussing their passion for photography. After darkness, the group escaping from the house was recorded, followed by night-time establishing shots.

Spooky house

On Tuesday 16, a green script amendment added Bill's comments to her mum's photo. Recording from 11am to 10.30pm commenced with the Landlord showing the students the property; Suchet posed for publicity photographs, one of which was issued later that day when his casting in Mike Bartlett's episode was made public. While posing for the shots at the entrance, Suchet was greeted by the owner who seemed to know him. He suddenly realised that he had in fact been to Fields House before, his brother having hired it for a family break the previous Christmas (during which

time he had used another entrance). "I completely freaked," he recalled on *Doctor Who: The Fan Show*. Moving inside, the discovery of the Landlord in the drawing room (with the Doctor's prawn crackers an unscripted element) was recorded, with the Doctor's desire to hear Little Mix. The team picked up the shot of Shireen looking out of the front door, and Mike Bartlett was present during the day to see his script brought to life.

Cefn Tilla Court at Llandenny near Usk took over as the spooky house on Wednesday 17. The privately owned Grade II-listed building had been built from 1616 and was hired out for weddings. Nikki Wilson had the design team prepare a map of the house's interior layout to make it clear for the cast and crew the structure of the composite property. Recording from 10am to 9pm, blackouts were again used for the morning recording of the pre-credits with Pavel emerging from his room to join his fellow escapees. Bart Suavek joined the Millennium FX team of Steve Painter and Rhiannon Morrell to test out the wall effect planned for the following day; the actor had previously had a head cast taken at Millennium FX and would have his face made up with prosthetics to fit into a hole in a wooden panelled wall. Recording continued with Bill and Shireen on the upper landing; a sliding bookcase had replaced the scripted stone wall.

Recording without Capaldi was scheduled at Cefn Tilla from 9am to 8pm on Thursday 18, completing Bill and Shireen's escape onto the tower stairs and Paul helping Bill to her room with her stuff. After a couple of hours of prosthetics application, Suavek started on the scene with Pavel fused into the

Left:

Cast and crew members share smiles on set.

Connections: Sleepy

▶ The Doctor tells Bill that "sleep is for tortoises", the same remark that he made to Professor Litefoot in Part Three of *The Talons of Weng-Chiang* [1977 - see Volume 26].



'DAVID SUCHET VERY MUCH ENJOYED
WORKING WITH PETER CAPALDI.'

wall, chatting to the Interactive team about his complex make-up.

Some dialogue about the sonic between the Doctor and Harry was dropped in yellow revisions on Friday 19 August, while Shireen was omitted from the closing party scene. Pearl Mackie's mum dropped in to see her daughter working at Cefn Tilla, with recording from 8am to 7pm starting by completing the scene in Pavel's room. Paul entering his creaking room was recorded next on the first landing (with Bill Anderson supplying the knocks to make Pearl Mackie and Mandeep Dhillon jump when they least expected it), along with Paul helping Bill carry her boxes upstairs. The Doctor being discovered in the pantry concluded the week's work.

Work resumed at Cefn Tilla on Monday 22 with recording from 8am to 7pm, starting with the rest of Friday's kitchen scene. Pearl Mackie, Mandeep Dhillon and Ben Presley joined a splinter unit, leaving the main unit to record the other kitchen scenes; Crispin Layfield acted as stunt supervisor for Felicity's escape with

Karen Teoch doubling for Alice Hewkin. Meanwhile, the splinter unit moved to the hallway (dressed with animal heads to suggest creatures emerging from the walls) to record Pavel moving in, then shots of Shireen at the front door (her point of view having been recorded at Fields House). Finally the rest of Paul helping Bill with her boxes was recorded.

Purple revisions on Tuesday 23 August expanded the Doctor's dialogue about the lice looking elsewhere for food. With work scheduled at Cefn Tilla from 8am to 7pm, guest cast photographs were taken during the day. Recording started with Bill being hesitant to sign the contract in the hallway, followed – after costume changes – with hall scenes of the Doctor bringing boxes in and suggesting Bill check on Pavel. Mackie then departed for a diving suit fitting while the Doctor discovering the sealed hall door was recorded, and the evening concluded with the group evacuating via the first landing plus some kitchen pick-ups.

Connections: Running

► The Doctor explains to Bill that he ran away from the Time Lords, as he had commented on previous occasions such as to Jamie and Zoe in *The War Games* [1969 – see Volume 14], Amy in *The Big Bang* [2010 – see Volume 66], Davros in *The Witch's Familiar* [2015 – see Volume 80] and Ashildr in *Hell Bent* [2015 – see Volume 84].



Left: Mariah Gale's wood-effect make-up is applied.



Flashback sequences

Two units were at work on Wednesday 24. Nikki Wilson directed the main unit at various locations around Cardiff from 10.10am to 8pm with Mackie and the student cast (on their final day). The house beside an industrial estate was on Percy Street, while the tiny terraced house was on Fairwater Grove West (along the road from the blue plaque former home of Dalek creator Terry Nation), with the entrance to Moira's home on Fairwater Grove East.

Connections: Hands up

While in earlier incarnations the Doctor had been happy to high-five – as in *The Hungry Earth* [2010 – see volume 65] – he ignored Harry's action here as he had done with Clara in *Under the Lake* [2015 – see Volume 81].



Far right:

Pavel hears Bach's *Sonata No 1* played by Itzhak Perlman.

Right:

Director Bill Anderson chats to Peter Capaldi.

Meanwhile, Bill Anderson helmed a second unit back at Roath Lock Studio 2 where the tower room set had been constructed. Silent recording took place of the flashback sequences, starting with the young Landlord finding his mother, her arm now turned to wood. For this, Mariah Gale sported a prosthetic on her right arm applied by Steve Painter, Rhiannon Morrell and Rachel

Gannon of Millennium FX. This was then removed for the remaining scenes which showed the adult Landlord in the fake flashback opening the music box, and finally the young Landlord leaving the lice at his mother's bedside. David Suchet was required in studio, but found time to join the Interactive team on the TARDIS set, commenting: "I have enjoyed the whole character... I'm really going to miss everybody and in particular I'm going to miss Peter Capaldi who is the most fantastic Doctor." Soon after 5pm, Suchet met the main unit at Moginie James, an estate agents' on Sneyd Street in Pontcanna which appeared as Redcliffe Lettings. Capaldi spent the morning recording promotional material for the spin-off *Class* in Studio 2 at Pinewood Wales, while Mackie and the students talked to BBC interactive.

Minor changes were made to have Bill hugging the restored Shireen in salmon script pages on Thursday 25. Work resumed in Studio 2 from 8.30am to 8pm, starting with intensive rehearsal for the tower room scenes. Gale was now in full prosthetics as the wooden Eliza; these had been made more human when it was felt that the original designs had been more akin to a log. Recording ran

from Shireen's demise to the realisation of the Landlord's true identity. Marketing executives from BBC America, BBC Three and BBC Worldwide visited the set, with the Interactive team again in attendance. Suchet was astounded by the Millennium FX team's work; when the Landlord interacted with the lice, he recalled an occasion in 1969 where he had woken up covered by woodlice in a rented room in Liverpool.

Work on Friday 26 was scheduled for 8am to 7.30pm, continuing in the tower room with the climax, then doubling back for Bill and Shireen's arrival and meeting Eliza on Gale's second day in full prosthetic. At the end of the day, greenscreen element shots of Shireen's arm were recorded.

Nardole and the vault

While work got underway on the next recording block, which comprised the Christmas episode, additional work on *Knock Knock* took place on Tuesday 6 September. Lice shots of Eliza's feet were recorded with a foot double in Studio 3 along with shots of



her hand. A pick-up unit recorded the Doctor's hand operating the lift control with Gareth Weekley standing in for Peter Capaldi (who was with the Block 3 team). Shireen looking through the curtain into the tiny bedroom was recorded in Studio 9 with Tamina Ali standing in for Mandeep Dhillon.

New scenes featuring Nardole and the vault were written by Steven Moffat for insertion into *Thin Ice*, *Knock Knock* and *Oxygen* [2017 – see Volume 87] and issued on Thursday 26 January 2017. The final scenes of *Knock Knock* with the restored house were omitted; instead the house was destroyed. In the vault it was noted that Nardole could hear 'piano music. A sweet, sad song is being played, somewhere beyond the vault doors.' When the Doctor told the being inside the vault of the story he had in store, the stage directions noted: 'The piano starts playing a joyous version of *Food, Glorious Food*,' one of the songs written by Lionel Bart for the 1960 musical *Oliver!* This new scene was directed by Bill Anderson's second unit in Studio 1 on Wednesday 22 February. ■



PRODUCTION

Wed 3 Aug 16 BBC Roath Lock Studios: Studio 4 (The TARDIS); Pobol y Cwm lot (Moiria's House – Bedroom)

Thu 11 Aug 16 Fields House, Fields Park Avenue, Newport (Street; Flashback – Victorian House – Garden; Victorian Gothic House – Drawing Room/Front Garden)

Fri 12 Aug 16 Fields House (Victorian Gothic House – Drawing Room/Cellar Corridor/Cellar)

Mon 15 Aug 16 Fields House (Victorian Gothic House – Cellar Corridor/Landlord's Room; Ext Victorian Gothic House)

Tue 16 Aug 16 Fields House (Ext Victorian Gothic House; Victorian Gothic

House – Drawing Room)

Wed 17 Aug 16 Cefn Tilla Court, Llandenny, Usk (Victorian Gothic House – Upper Landing/Pavel's Room)

Thu 18 Aug 16 Cefn Tilla Court (Victorian Gothic House – Upper Landing/Stairs/Bill's Room/Pavel's Room)

Fri 19 Aug 16 Cefn Tilla Court (Victorian Gothic House – Pavel's Room/First Landing/Kitchen)

Mon 22 Aug 16 Cefn Tilla Court (Victorian Gothic House – Kitchen/Hall/Stairs/Downstairs Landing)

Tue 23 Aug 16 Cefn Tilla Court (Victorian Gothic House – Hall/First Landing/Kitchen)

Wed 24 Aug 16 Percy Street, Off Penarth

Road, Cardiff (Concrete House); Fairwater Grove West, Fairwater, Cardiff (Tiny Terraced House); Fairwater Grove East, Fairwater, Cardiff (Bill's House); Moginie James Estate Agents, 12 Sneyd Street, Pontcanna (Estate Agents); BBC Roath Lock Studios: Studio 2 (Tower Room)

Thu 25–Fri 26 Aug 16 BBC Roath Lock Studios: Studio 2 (Victorian Gothic House – Tower Room)

Tue 6 Sep 16 BBC Roath Lock Studios: Studio 3 (Victorian Gothic House – Tower Room); Studio 4 (Victorian Gothic House – Kitchen); Studio 9 (Tiny Terraced House)

Wed 22 Feb 17 BBC Roath Lock Studios: Studio 1 (The Vault Chamber)



Post-production

Above:
The Doctor
is suspicious
of Bill's new
house.

Post-production and CGI elements for *Knock Knock* included the lightning storm, the tower, the TARDIS materialisation, the lice creatures and the demise/restoration of their victims, whitening Pavel's eyes when he was trapped in the wall, the stairs trapping Harry's foot, the sepia flashbacks, the firework party and the house's destruction. On the soundtrack, there were originally more creaks heard over the opening sequences, but Bill Anderson decided that these were overdone.

Edits were made to fit the 45-minute transmission slot. The dialogue about the unsafe tower as the students approached the house for the first time was added in dubbing. The start of the first scene in Bill's bedroom was cut after the opening titles. As Bill packed up her possessions, Moira came in and said: "Didn't even know you had friends. You never bring them round here." Seeing the boxes, she asked her foster daughter: "Why have you put them like that? It could fall. You could die. In pain." "You gonna miss me Moira?" asked Bill. "Looked after you cos I liked your mum, rest her soul, but there's no

pretending it's about time you moved on," replied Moira. "Out by two please. Got someone for the room." As such, Jennifer Hennessy was omitted from the episode.

At the start of the scene where the Doctor and Bill brought the last of the boxes into the hallway, both were exhausted and the Doctor leant against a wall. "So you don't have super strength or anything?" said his student, to which the Time Lord shook his head. When Shireen asked about the Doctor "helping" with the move, she originally continued: "Oh. Okay. Why?... Are you two..." "No," said Bill quickly, repeating – as Shireen raised her eyebrows – "No!" "Why's he helping then?" asked Shireen, causing the Doctor and Bill to concoct an explanation. When Bill defined the Doctor as her grandad, the Time Lord exclaimed: "I beg your pardon?" "What? You always said you didn't have any family!" said Shireen. "Didn't I mention him?" asked Bill, as the Doctor began to claim that he wasn't old enough.

Chinese takeaway

As Bill's possessions were carried upstairs to the first landing, Paul commented: "Me, Shireen, Harry and Felicity are here." "Shireen's here? Thought we'd be next to each other," said Bill. "Did you? Oh. It's okay... There's a whole other floor!" replied Paul, awkwardly. This was changed in additional dialogue recording (ADR). The scene in Bill's new bedroom had comments about Paul wanting the tower added in ADR. After Paul mentioned the freshers' party, Bill looked out at the tower as her new housemate asked: "Need help with the other boxes?" "Nah you're alright," said Bill as he hung around awkwardly.

The start of the scene in the drawing room where the housemates finished

their Chinese meal originally began with Harry telling Bill: "Can't believe he's your grandad! Everyone loves him! He did this lecture about the nature of matter." "I was there for that one! Didn't understand it but it was really funny," said Felicity, adding when she saw the look on Bill's face, "in a good way." "Made sense to me," added Harry.

Back in the drawing room, after the Landlord said that he was content as long as his daughter remained under his "protection", Shireen giggled: "You been reading Dickens lately?" When the Landlord addressed Shireen's comment about the creaks saying "my dear", she responded: "Er. 'My dear.' Bit sexist?" "Many young people fail to appreciate the positive effects of time. Comforting aches and pains," said the Landlord.

When Bill told Paul that he was not her type, her flatmate asked: "Is it the hair?" "What?" asked Bill. "My hair puts some people off apparently," explained the youth. "It's not the hair," affirmed Shireen. "The legs then?" asked Paul. "No,"

Below:

Young John discovers some odd insects.





Above:
The Doctor
resolves the
situation
between John
and Eliza.

Connections: Space/Time

► The TARDIS uses multidimensional space-time co-ordinates, with space-time co-ordinates being referred to by the Doctor with regards his ship in *Invasion of the Dinosaurs* [1974 - see Volume 21], *Genesis of the Daleks* [1975 - see Volume 23], *The Pirate Planet* [1978 - see Volume 29] and by Romana in

The Ribos Operation [1978 - see Volume 28].



replied Bill, while Shireen asked, “What’s up with your legs?” After Bill explained to him, Paul originally responded with relief: “I was worried for a moment there was something wrong with me”; this was changed in dubbing. After Paul went into his room and Shireen told Bill that Paul

and the others were her mates too, Bill said: “I get that you have other friends it’s just I don’t know any of them...” “Well you haven’t really made an effort...” but then called out to Paul who was still making silly noises, “Cut it out!” before continuing: “You’ve known we’re moving in together for weeks but you didn’t bother meeting them til we were looking for a house.” “I was working,” said Bill. “They were like, ‘Is she real?’” said Shireen before Bill asked if she fancied Paul.

Hearing Felicity’s scream, in the kitchen the Doctor got

his sonic screwdriver out and attempted to use it on the shutters. “What’s that?” asked Harry. “Sonic screwdriver. It doesn’t work on wood,” fumed the Doctor.

On the upper landing, Bill was examining one of the doors behind them on the stairs, noting: “It’s wood straight across. Like they never opened.” “What happened to Paul?” said Shireen in panic, “He was screaming then it just stopped? And that knocking was everywhere! Bill? Why aren’t you panicking? The house is haunted! Don’t you care about what just happened?” “Yeah I do, and I don’t want it to happen to us so we need to find a way out,” replied her friend. “You need to start communicating better,” said Shireen, “I’m supposed to be your best friend, but since we left school it’s always me calling you.” “What? We should check on Pavel...” said Bill, ignoring her and walking towards Pavel’s door. “Are you bored of me?” asked Shireen, “Always about new stuff with you, isn’t it? But then the one time I have new friends you take offence...” “I just thought it would be fun to be next to each other, I didn’t...” began Bill as her footstep

caused a creak. “Paul was creaking the floorboards when it happened,” noted Shireen. Bill lifted her foot carefully and nothing happened: “Tread carefully yeah?” Bill knocked twice on Pavel’s door, with her friend saying: “It’ll probably be sealed shut too.”

Inside the room, when the young women saw Pavel fused into the wall, Bill asked: “Pavel can you hear us?” “He can’t talk. His mouth is covered up...” said Shireen as Pavel blinked. As Bill tried to reassure Pavel, she added: “You’re in pain.” As Shireen went to touch the wall, Pavel sniffed suddenly and blinked; Bill snatched her friend’s hand back: “Don’t!... He doesn’t want us to touch him.” Pavel blinked again. “One blink for yes. Two for no,” instructed Bill, “Okay?” The face blinked. “Are you in pain?” asked Bill, and Pavel blinked once before Bill asked Shireen to sort the record. When Pavel started blinking rapidly at this instruction, Bill asked him: “Pavel, why not?” When the Landlord entered, Shireen said: “Our friend. Look! We have to get him out!” The Landlord’s comments about hope being a form of cruelty were added in

dubbing, replacing Bill saying, “Shireen, we need to get out of here!” and the Landlord commenting on “a diversion for the mind, from the task in hand”. With Pavel released to be preserved in the building forever, Bill exclaimed: “Preserved? What do you mean? Is that what’s happened to Paul as well?” “A similar fate indeed,” agreed the Landlord.

When Shireen asked if the house was eating people, the Landlord replied: “The house? No. A greater power. Waking now. Stronger every moment. I apologise for the inconvenience, girls...” “Not girls to you mate,” remonstrated Bill, “full blown, not very happy, adult women.” “Girls, boys, women, men,” replied the Landlord, saying that all had to pay their dues.

Connections: All change

▶ The Doctor mentions to Bill that Time Lords can regenerate, something he did for the first time in *The Tenth Planet* [1966 - see Volume 8], with the process later named as such in *Planet of the Spiders* [1974 - see Volume 21].



Creaky kitchen

When the bookcase revealed the hidden passage, Bill originally exclaimed: “Stone! Yes!” “What? Why’s stone good?” asked Shireen on seeing the steps. “It doesn’t creak!” explained Bill. At the start of the next scene in the kitchen, Harry was trying to get reception on his phone while asking: “What about the others?” “I don’t know,” replied the Doctor, then continued: “Let’s experiment. Aim: we need to get out. Theory: something’s trapping us. Something that can shut shutters on their own, something that can control objects, trees, yes - wood. As your friend Charlotte said...” “Shireen,” corrected Harry. “It’s everywhere. The creaking. Why?” pondered the lecturer. “It’s old? Or something could be behind it, pushing on it...” said Harry. As the pair tried to escape from the

Left:

“You should hire this out, like a removal service.”



Connections: Past events

Recalling recent events, Bill talks to herself of “living puddles” (*The Pilot* [2017 – see Volume 85]), “weird robots” (*Smile* [2017 – see page 6]) and “big fish” (*Thin Ice* [2017 – see page 48]).



creatures in the kitchen, the Doctor pondered: “What’s so important about a cupboard?” Telling Harry to come inside the larder with him, he explained: “This is a Victorian house... Neo-Gothic mansion. Beautiful building. But what do they almost always have? That won’t be made of wood?” “What?” asked the student,

to which the Doctor declared: “A cellar!” Emerging from the lift, the Doctor commented: “Good. All brick. Stone. No wood, plaster, wallpaper. Should stop them for a while.” After the Doctor told the student that he couldn’t just call the creatures “lice”, he continued: “Yes, there’s stories on other planets. The Deathtrees of Souta Four, the Carnivorous Forest on Enflusis – maybe it’s these creatures. Underneath...” It was at this juncture that the Doctor and Harry saw the portrait.

On entering the tower room, as Bill tried the shutters, Shireen said: “What are you doing? We must be really high, we couldn’t get down.” After opening the music box,

Below:

Applying a stiff upper lip.



she added: “Is literally everything here really spooky?” “Yeah maybe close it?” suggested Bill. When they heard movement behind the screen, the woman’s voice originally told them: “I’ll be with you in a minute.” “Okay... no problem...” said the young tenants, looking at each other; this was changed in ADR.

Parent trap

Confronted by the Doctor and Harry, when the Landlord said he had considered the consequences, he continued: “Parents whose loved ones never return home. They suffer a tragedy I have been blessed to avoid.” When asked by the Doctor why he was doing this, the Landlord originally replied: “I suppose I’m selfish, Doctor. But then, aren’t we all?” After Harry asked what he was talking about, the Doctor originally declared: “This is a trap.” “And never more selfish than when it comes to the people we love,” continued the property owner as he looked at the portrait. With Harry’s foot trapped,



the Doctor told the Landlord to free the youth. "It's the natural process..." said the Landlord. "You don't want to upset me," warned the Time Lord. "One can't fight nature," insisted the old man. "Doctor I can't move my foot! Help me," pleaded the student, with the tutor reassuring the boy and then telling the Landlord: "Please. I'll do anything." "So quickly you prove my point..." began the strange man, "Would you really do anything Doctor? To save him... Let me reassure you... It's very quick." After Harry's demise, when the Doctor asked if Bill was all right, the Landlord replied: "She won't be for long." When the Landlord said the creatures would take whatever they could, the Doctor said: "Alright, so the lice absorb these people to sustain your daughter..." "I have no desire to talk," said the old man. "Oh I think you do!" continued the Doctor, "Must be lonely here on your own. I presume the lice need this sustenance refreshed? Six students, every 20 years. The insects are in your house. Also, I presume, in your daughter. They're what?

Keeping her alive? How does that work? Tell me I'm right. I'm doing all the work here..." "How could you know?" asked the Landlord. "I'm very clever. But why? What happened?" asked the Time Lord as the lice closed in. Asking for the lice to be called off and offering help, the Doctor continued: "We could chat properly? Your daughter's kept alive by lice. That can't be good." "We'll talk. But not here. Come with me," agreed the Landlord, disappearing into a room and telling the Doctor, "Mind your feet..."

When the voice behind the screen told Bill and Shireen that she hadn't had visitors for a long time, she originally added: "I must look my best..." As the figure emerged, creaking, Bill said: "Oo! Ouch. That sounds painful... Need a bit of physio."

Meanwhile, the Landlord had lit a fire in his room. "Can you help her?" asked the old man. "Tell me what happened," said the Doctor as the Landlord began his story: "It was just before the war. Eliza was dying. Nothing could be done. Until these creatures saved her. At first it was a miracle." "And then, they needed food," stated the Doctor. "Twenty years later, the creatures grew dormant," continued the landlord, "Eliza was fading. Then a vagrant broke into the house, fell asleep. And the lice absorbed him. I was horrified... but Eliza grew stronger, and I realised what I had to do. It is regrettable, but nobody really misses the students. They're simply assumed to have run away." "And you think your daughter is more important than all of them," stated the

Right:

The Doctor gets down with the kids.

**Connections:
Walled up**

► Harry's grandad went greypacking on the Great Wall of China, the stone and rock fortification stretching from Dandong to Lop Lake first constructed as early as the seventh century BC and then enhanced through the dynasties, notably in the Ming Dynasty. It had been referred to by Marco Polo as part of the route his caravan took in *Marco Polo* [1964 - see Volume 2].





Above:
What's that
noise?

Time Lord. "Yes of course," replied the man, "at this moment you're concerned about your granddaughter, and you would do whatever it took to keep the person you love from death, wouldn't you?" "Yes I would," admitted the Doctor. "Then you understand why I must take this course of action," said the owner. "Oh I do," agreed the Doctor, "I would tear the sky apart. I would reduce the solar system to the tiniest cinder for anyone I loved. But

if I was about to do that, if it got to that point of desperation then I would have one hope, one desire... that someone would stop me." At this point, more lice appeared from the bookcase on the wall. "You said you could help her? Well? Is that true? Or are you just another so-called doctor with false

promises?" asked the Landlord, walking towards the Doctor.

Confronting the two students in the tower room, Eliza explained: "I was very ill. My father found the creatures and I grew better. I haven't had a visitor. Not for so long." As lice moved across the figure, Shireen said: "Thing is, we need to... head off yeah? Sorry! Bill come on..." "We can't just leave her," said Bill. "I think we can?" said her friend. "I see you both. Your clothes, the way you are with each other. You must be excellent friends," observed Eliza. "Yeah we are," agreed Bill. "First day going to school, met her at the bus stop, she didn't have enough money," recalled Shireen, "I helped her out. Since then. Yeah. Mates." "I don't remember having friends," said Eliza to Shireen, who responded: "Well. No offence but the insect things?" This was when Shireen suggested making a run for it, but her

Connections: Streaming service

► Bill mentions that her Little Mix tracks on her phone were randomised by Spotify, a music streaming service launched in October 2008.



footstep disturbed the lice, which swarmed over her. "Eliza, can't you do anything?" asked Bill, to which the wooden woman replied, "No. I am sorry." "Love you mate," said Shireen before she died. After Eliza said that she had to survive, Bill told her: "I have a friend. He can help you to get rid of them. He can stop this." "My father wouldn't approve," said the woman. "Don't you want to escape? Aren't there things you want to do?" asked Bill. "Like what?" asked Eliza. "Go out, have a laugh, I don't know, dance, make friends?" suggested the student. "My father knows what's best," explained Eliza, adding, "he is here."

Louse-y and rotten

When the Doctor confronted Eliza, his pun about feeling "rotten" was followed by his quip: "Bit louse-y I expect." As the landlord told him to administer his treatment, the Time Lord said: "Give me a minute! I need to examine her first..." "Well here she is, and as you can see, I'm holding them at bay but the creatures are hungry..." said the old man. "Yes, you are. Somehow you control them," observed the Doctor before establishing the medical history: "Conjecture: you were close to death."

During the flashback to 1937, the Doctor's narration considered that the young boy was "distraught... Seeking distraction..." as he collected the lice in the garden, "He's a son, about to lose the only family he has... He would do anything to save her, and now he's got a chance." After the Landlord took the silence of the Doctor and Bill as confirmation of his question, he continued to Eliza: "They liked the music box, the tuning fork, a high sound. They respected me. I helped them to never let you die." When Bill told the Doctor to start busking, the Doctor originally

said urgently: "Eliza, these creatures have been trained to hunt. At the moment they're contained around you, and satisfied by the people your son brings in. But when that stops..." "Why would it stop?" interrupted the woman. "Your son's an old man!" continued the Doctor, "When he dies, there'll be no more food coming in, the lice will look elsewhere. In fact the lice will look everywhere! Every staircase in every house, every wardrobe door and squeaking chair. No escape! In bed, in the dark, you won't move a muscle because if you hear that creak, even once, then they'll get you! But you can stop it! You can stop all of that now!" "How can I stop it?" asked Eliza, "My father controls the lice, he controls the house, he controls me!" "But Eliza, remember he's not your father," insisted the Doctor. When Eliza realised that she controlled the creatures, the Doctor told her: "Eliza, exactly! The lice do what he says because you're part of them, and they think he's the father. But you're in charge. That's why they didn't absorb you in the first place. They needed a leader. You're the queen bee. The mother ant. They'll listen to you. And you can stop this! Enter the house yourself. Become the house. Don't trap people here, welcome them! Let it all change!" "No..." said the Landlord.

As Eliza recalled what it was like to live outside with other people, she walked towards her son: "You've been here all this time?" "We've been together, and we can stay together!" insisted the Landlord. "It's not too late to go now," said his mother, while her son said, "We'll stay just as we are." As son and mother were consumed,

Connections: Music mogul

► The Doctor recalls stepping in for American record producer, composer and conductor Quincy Jones on an occasion when his bassist had been a Klarj neon death Voc bot... possibly related to the Voc robots featured in *The Robots of Death* [1977 - see Volume 26].





Above: Recording exterior shots on location at Fields House in Newport.

the Doctor said they needed to get out, adding: "Now he's part of the system, he's fighting for control!" When Shireen's hand appeared, he continued: "Distracted from their meal. She's only just been taken, maybe we can..."

Weird people

Originally when the lice fell away from the house and the students believed it to be gone, the Doctor asked: "Are you sure about that?" Something was left behind. Following a caption reading 'A Week Later', *Weird People* was playing as Bill knocked on the door of the TARDIS and the Doctor emerged. The pair looked at the house, now clean and repainted with a party going on inside. In the drawing room full of students, Bill told the Doctor: "So... The kitchen was in a state a couple

of nights ago, but when we came down the next morning it was all sorted. Then, Paul lost his keys but an hour later they turn up, just there on the shelf. Like it's looking after us. You know what's really different? Just feels warmer." "She won," observed the Doctor of Eliza, "got him under control. Some houses feel friendly and some don't. Maybe now we know why." "What do you mean?" asked Bill. "I assumed these Dryads were alien," explained her tutor. "Maybe they're not. Maybe they're everywhere. Every creak – every wall... for better or worse. Oh – I changed the title deeds. Getting rather good at that. Guess who owns the house now?" "Me?" asked Bill, hopefully. "Better! Me," beamed the Doctor. "Time Lord and landlord, yeah?" said the disappointed tenant. "Yeah," agreed the Doctor, "isn't that awesome?" "Thanks," said Bill, hugging him. "For what?" asked the Doctor. "Never knew my grandad," she explained, running off to join the others. The Doctor looked up at the wall on which was hung the picture from the basement... but now showing John as an eight-year-old boy standing next to his mother, holding her hand...

As specified in the script, *Weird People* and *Black Magic* by Little Mix were both used, the former played across the opening sequence and the latter for when the Doctor stayed up with Harry and Felicity. The violin concert which Pavel listened to was Johann Sebastian Bach's 1720 adagio from *Sonata No 1* in G Minor; this recording by Itzhak Perlman came from a German 1988 EMI double LP, *Sonaten und Partiten* (EX 7494831). The two piano pieces emanating from the vault were the 1810 solo *Bagatelle No 25* in A minor (*Für Elise*) by German composer Ludwig van Beethoven, and the English nursery rhyme *Pop! Goes the Weasel* first published in 1853. ■

Publicity

- ▶ Talking to Kristy Puchko of CBR at New York Comic Con on Saturday 8 October 2016, Steven Moffat praised “a brilliant script from Mike Bartlett” which was reported as erroneously being called *The Haunted Hub*.
- ▶ “I think that you should be very careful when you hear a creak, when you step on a floorboard,” Peter Capaldi told the audience attending a preview of *The Return of Doctor Mysterio* [2016 – see Volume 85] on Wednesday 14 December. David Suchet enthusiastically threw himself into promotion for his episode of *Doctor Who*, explaining how quickly he

accepted the role to Angela Scanlon and Richard Osman on BBC One’s *The One Show* on Friday 31 March 2017. “I’ve fulfilled a lifelong ambition as an actor,” he explained. Suchet also recorded a chat with Christel Dee for *Doctor Who: The Fan Show* at Blundell Street Studios on Thursday 6 April amidst other press items such as an interview with Rove McManus in Sydney for *Whovians*.

- ▶ “Watch out when you stand on a floorboard and it creaks,” tantalised Peter Capaldi again to the audience at the BFI & *Radio Times* Festival on Sunday 9 April. Mike Bartlett spoke to Christel Dee for *Doctor Who: The Fan Show* at Multichannel Studios on Thursday 20 April.

- ▶ On Sunday 30 April, it was announced that *Knock Knock* could be enjoyed in binaural after transmission. The BBC released a 1’14” video *What Is Binaural?* as scientist Chris Pike explained the process with sound mixer Darran Clement and audio supervisor Catherine Robinson, along with a 42” preview of Bill and Shireen on the landing which demonstrated the different sources of the knocking sound.

- ▶ Suchet spent part of the morning of his 71st birthday – Tuesday 2 May – guesting on ITV’s *Lorraine*. Chatting to Lorraine Kelly in the London

Left:
Knock, knock.
Who’s there?





Above: Bill makes the most of the TARDIS' transportation service.

studio from 9am to 9.10am, he again enthused about the project and the scene in which the Doctor ate prawn crackers was shown. The BBC released a 20" trailer for the show the same day, and the second of the *Doctor Who* and the *micro:bit* Live Lessons was staged in the BBC's *Make It Digital* initiative. In *Radio Times*, Suchet was the subject of Stephen Armstrong's two-page article *Hercule who?*, expressing delight at Bartlett's script. Patrick Mulhern promised 'plenty of flesh-crawling thrills' when he made the programme the *Pick of the Day*, the binaural version emphasised by a shot of the wooden Eliza; a picture of the Doctor and Bill appeared atop the evening's listings. To preserve the surprise of the Landlord's identity, Tate Pitchie-Cooper was not credited as the younger version of the character.

- ▶ A special binaural preview screening for local students was conducted at Fields House on Wednesday 3, with the TARDIS parked outside and the *Doctor Who* Interactive team present

with Nikki Wilson. A 17" introduction by Steven Moffat was released the same day, while Peter Capaldi and Pearl Mackie discussed what made the episode so scary in a similar 37" item on Thursday 4 when *Doctor Who Magazine* issue 512 was published with a five-page preview in which Benjamin Cook spoke to Mike Bartlett.

- ▶ A 1'01" video of Nikki Wilson at the preview appeared on Friday 5 May along with the 54" prawn cracker-eating sequence. By now, the television trailers for the episode carried recent quotes from *The Times* and *Heat* about *Doctor Who* being back and at the 'top of its game'.
- ▶ On broadcast day, *Knock Knock* was the subject of a four-minute item on BBC News' technology show *Click*. Kate Russell's preview screening report aired at 12.50pm, including various clips, behind-the-scenes footage and comments from Nikki Wilson and Catherine Robinson emphasising the binaural version available from 8.10pm that night.
- ▶ The week before transmission, Pearl Mackie had been in Los Angeles; on the Saturday, she tweeted a picture taken during its recording: 'Happy *Doctor Who* day! Loved this cast, can't wait to spook you all out with this episode...' Meanwhile, Peter Capaldi was reunited with former *Doctor Who* co-star Jenna Coleman for a panel at Wizard World Minneapolis held at the Minneapolis Convention Center in Minnesota, USA, having attended the event the previous day as well.

Broadcast

► “Now nobody likes creaky floorboards, but nobody’s scared of them... that was until now,” said the BBC One continuity announcer over the Southwark skaters ‘Oneness’ ident before the début of *Knock Knock* at 7.20pm; once again, the ‘Pure Drama’ branding commenced the broadcast. At the end of the show, a voice-over announced that the next episode would air in the earlier 7.15pm slot because of the Eurovision Song Contest, and noted that the BBC book *Doctor Who: A Brief History of Time Lords* was available for pre-order prior to publication on Thursday 18 May.

► With an increased audience for *Thin Ice*, *Knock Knock* was the highest-rated BBC show of the day with an audience approaching six million. While *Doctor Who* confidently won the first part of its time slot against ITV’s *Take Me Out*, its last five minutes lost out to the highly rated *Britain’s Got Talent*.

► Following transmission, the 3D mix of *Knock Knock* was available on iPlayer, as was the 18’35” edition of *Doctor Who: The Fan Show*. On Sunday 7 May, the BBC released a 1’23” video of Bart Suavek discussing Pavel’s prosthetics. In Australia, ABC2’s *Whovians* saw

Above:
Wooden lady.



Above:
The Doctor
offers a hand
of support.

Rove McManus joined by comedians Tegan Higginbotham, Adam Richard, Steven 'Bajo' O'Donnell and Alice Fraser and also the recorded chat with Suchet, plus Jimmy Giggles and Hoot the Owl from ABC Kids' *Giggles and Hoot* auditioning to be the new Doctor (Doctor Hoot). BBC America offered a 58" *Doctor Who Closer Look* at the episode on Sunday 7 with comments from Steven Moffat and Pearl Mackie.

► Two more videos followed from the BBC on Monday 8. Pearl Mackie

chatted to Colin Ryan, Mandeep Dhillon and Sam Benjamin in a 56" item, and a 2'01" video saw David Suchet discussing his enjoyment of working on the series. A signed repeat of *Knock Knock* aired to an audience of around 250,000 at 2.55am (originally scheduled for 2.50am and marginally delayed by *Later... with Jools Holland*) on BBC Two on the morning of Saturday 13 May. *Radio Times* for 20-26 May carried a letter from Ian Hamer of Brighthouse in the *Feedback* section which applauded the enhanced iPlayer sound and recalled the BBC's earlier experiments with 'ambisonics' in the 1970s.

► Two deleted scenes were screened by BBC America on Saturday 1 July during *Doctor Who* Finale Day; these were the landlord explaining about his daughter to the Doctor in his room ('*One Hope, One Desire*') and the original closing scene of the Doctor telling Bill that he now owned the house (*Time Lord to Landlord*).

► In *Doctor Who Magazine*, Graham Kibble-White felt that *Knock Knock* 'continues this series' incredibly strong run' and offered 'a new clarity, and therefore strength in the storytelling'.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Knock Knock	Saturday 6 May 2017	7.20pm-8.05pm	BBC One	44'29"	5.73M (21st)	83

REPEAT TRANSMISSION

Knock Knock	Saturday 13 May 2017	2.55am-3.40am ¹	BBC Two	44'29"	0.25M (-)	-
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¹ Signed repeat. Scheduled for 2.50am-3.35am

Merchandise

Knock Knock formed part of the DVD/Blu-ray set *Doctor Who: Series 10: Part 1* issued by BBC Worldwide on Monday 29 May 2017; this also included the *Inside Look – Knock Knock* with comments from Steven Moffat, Peter Capaldi and Pearl Mackie. The episode was also included on the DVD/Blu-ray *Doctor Who: The Complete Series 10* released on November; this offered the binaural soundtrack to *Knock Knock*, a commentary by Bill Anderson and Mike Bartlett, the *Inside Look*, deleted scenes, the aftershow edition of *Doctor Who: The Fan Show* and the feature *...Who's There?*

which featured interviews with Steven Moffat, Peter Capaldi, Pearl Mackie, Mike Bartlett, David Suchet, location manager Nicky James, Bill Anderson and sound FX editor Harry Barnes. Three lenticular art cards were available with the Blu-ray version and a Steelbook edition was also available, exclusive to Amazon, with artwork by Alice X Zhang.

Issue 123 of *Eaglemoss' Doctor Who Figurine Collection* featured a figurine of the wooden Eliza, with a magazine. ■



Left: Behind the scenes on the DVD extras.



Far left: Eaglemoss' figurine of Eliza.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Pearl Mackie.....Bill¹
 and
Matt Lucas.....Nardole
 with
David Suchet.....Landlord
Mariah Gale.....Eliza
Mandeep Dhillon.....Shireen
Colin Ryan.....Harry
Ben Presley.....Paul
Alice Hewkin.....Felicity
Bart Suavek.....Pavel
Sam Benjamin.....Estate Agent
Tate Pitchie-Cooper.....Young Landlord²
Jennifer Hennessy.....Moira³

Below:
 Students
 Felicity
 and Paul.

¹ Credited in *Radio Times* as Bill Potts

² Not credited in *Radio Times*

³ Uncredited; omitted from finished programme

UNCREDITED

Jade Robinson.....Estate Agent
David Coleman, Louise Franklin.....Couple
Tamina Ali.....Double for Shireen
Rebekah Price, Joshua Masini.....
 Better Dressed Students
Samuel Grashoff, Liam Casey, Robert Penny,
Kelsie Reardon, Chetna Upadhyay, Tito
Ogedengbe.....Passers-by
Karen Teoch.....Stunt Double for Felicity
Gareth Weekley.....Hand Double for The Doctor
Samuel Grashoff, Liam Casey, Robert Penny,
Kelsie Reardon, Chetna Upadhyay, Tito
Ogedengbe.....Friends In
 Photos [Jake Christie, Annie Wren, Jonathan Frost,
 Sarah Tiller, Mark Hopethorne, Carl Richards]
Unknown.....Double for Eliza
Syed Tarek Ahmed, Thomas Burriss, Ollie
Douglas, Danielle Evans, Jordan Gitahi,
Ashleigh Stevens, Buhlebenkosi Sigogo.....
 Students⁴

⁴ Not in finished programme

CREDITS

Written by Mike Bartlett
 Produced by Nikki Wilson
 Directed by Bill Anderson
 [uncredited: Nikki Wilson]
 Stunt Coordinator: Crispin Layfield
 Stunt Performer: Karen Teoh
 1st Assistant Director: Sarah Davies
 [splinter: Chris Thomas, Bryan Moses]
 2nd Assistant Director: James DeHaviland
 [2nd unit: Delmi Thomas]
 3rd Assistant Director: Christopher J Thomas
 [uncredited: Rhun Ilewelyn;
 2nd unit: Danielle Richards]
 Assistant Directors: Rhun Ilewelyn,
 Lauren Pate [uncredited: Cian Williams,





Above:

Mariah Gale sits stiff as a board.

Rosie Brown, Charlie Campbell, Omid Souhrabi, Kieran Hayhow]

Unit Drivers: Sean Evans, Kyle Davies

[uncredited: Jolyon Davey, Paul Watkins, Kevin Tucker, Darren Davies, John Bush, Montil Jalile, Ashley Brown, Karl Sullivan, Steve Darwent, Beverley Spinola]

Location Manager: Nicky James

Unit Manager: Beccy Jones

Production Manager: Adam Knopf

Production Coordinator: Sandra Cosfeld

Assistant Production Coordinator: Nicola Chance

Production Assistants: Virginia Bonet, Jamie Shaw

Assistant Accountant: Justine Wooff

Art Department Accountant: Alison Harvey

Script Supervisor: Nicki Coles

[uncredited: Lucy Noble; 2nd unit: Heulwen Jones]

Script Executive: Lindsey Alford

Script Editor: Nick Lambon

Assistant Script Editor: Emma Genders

Camera Operator: Mark McQuoid

[uncredited: Martin Stephens; Steadicam: Derek Walker; splinter: Robert Shacklady]

Focus Pullers: Jonathan Vidgen, Elhein De Wet

[uncredited: Andy Gardner, Paul Andrew; 2nd unit: Elliot Hale]

Camera Assistants: Gethin Williams, Drew Marsden, Dan Patounas

[uncredited: Max Friswell, Scott Waller, Chris Jacobi; 2nd unit: Cai Thompson]

Grip: John Robinson [uncredited: Sam Reeves, Martyn Jones; 2nd unit: Gary Sheppeard]

Assistant Grip: Sean Cronin


[uncredited: Matt Gains; 2nd unit: Sion Woodman]

Sound Maintenance Engineers: Tam Shoring, Christopher Goding [uncredited: Joe Malone, Joss Colins; 2nd unit: Mark Elson]

Gaffer: Mark Hutchings

Best Boy: Andy Gardiner





'KNOCK KNOCK WAS THE HIGHEST-RATED
BBC SHOW OF THE DAY WITH AN
AUDIENCE APPROACHING SIX MILLION.'



Above:
Take one!

Electricians: Gawain Nash, Gareth Sheldon,
Bob Milton, Sion Davies
Supervising Art Director: Henry Jaworski
Art Director: Tim Overson
[2nd unit: Dafydd Shurmer]
Standby Art Director: Nick Murray
[2nd unit: Anwen Haf]
Set Decorator: Adrian Anscombe
Production Buyer: Jen Saguaro
Prop Buyers: Jo Pearce, Charlotte Lailey de Ville
Draughtperson: Kartik Nagar
Storyboard Artist: Mike Collins
Prop Master: Paul Smith
Props Chargehand: Kyle Belmont
Standby Props: Matt Ireland, Jonathan Barclay
[uncredited: James Kelleher]
Prop Hands: Scott Howe, Nigel Magni, Matt Watts
Storeman: Jamie Southcott
Concept Artist: Darren Fereday

Graphic Artist: Matt Clark
Graphics Assistant: Jack Bowes
Standby Carpenter: Paul Jones
[2nd unit: Phil Pritchard]
Rigging: Shadow Scaffolding
Standby Rigger: Colin Toms
[2nd unit: Martyn Morgan]
Practical Electricians: Callum Alexander,
Austin Curtis
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Chargehand Carpenter: John Sinnott
Carpenters: Tim Burke, Keith Richards, Matt Ferry,
Campbell Frazer, Chris Daniels, Joe Painter,
George Rees, Alan Jones, Dan Berrow,
Mike Venables, Tom Berrow
Construction Driver: Jonathan Tylke
Construction Labourer: Jason Tylke

Head Scenic Artist: Clive Clarke
 Painters: Steve Nelms, John Nelms, Paul Murray,
 Debby McShane
 Assistant Costume Designer: Zoe Howerska
 Costume Supervisor: Kat Willis
 Costume Assistants: Rebecca Cunningham,
 Leila Headon, Jenny Tindle
 Make-up Supervisor: James Spinks
 Make-up Artists: Megan Bowes, Lolly Goodship
 [uncredited: Cathy Davies, Linda Corr]
 Unit Medic: Glyn Evans
 Casting Associate: Ri McDaid-Wren
 Casting Assistant: Louis Constantine
 Business Affairs Executive: Carol Griggs
 Assistant Editors: Becky Trotman, David Davies
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Hannah Jones
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Simon Clement
 Foley Artist: Julie Ankerson
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Mark Hardyman
 Assistant Online Editor: Christine Kelly
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Music Score Assistant: Jack Sugden
 Original Theme Music: Ron Grainer
 With Thanks to National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Production Executive: Tracie Simpson
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Bryn Thomas; 2nd unit:
 Richie Books; splinter: John Rodda]
 Costume Designer: Hayley Nebauer
 Make-up Designer: Barbara Southcott
 Music: Murray Gold

Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Adam Trotman
 Production Designer: Michael Pickwood
 Director of Photography: Damian Bromley
 [2nd unit: Mark Waters;
 splinter: Robert Shacklady, Ali Asad]
 Line Producer: Steffan Morris
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Studios
 Cymru Wales
bbc.co.uk/doctorwho
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 albert+ sustainable production



Left:
 The Landlord
 cracks a smile.

Profile

DAVID SUCHET

The Landlord

The actor was born David Courtney Suchet on 2 May 1946 in London. His mother Joan was a former actress, daughter to *Daily Mail* photographer Jimmy Jarché. David's father Jack – descended from the Lithuanian-Jewish Suchedowicz family – came to England from South Africa to become a noted obstetrician and gynaecologist. Elder brother John became an ITN newsreader, younger brother Peter an advertising executive. All boarded at Grenham House School, Kent, then David went to Wellington School, Somerset.

Finding acting an escape from school discipline, young David's stage début came as an oyster in a school production of *Alice Through the Looking Glass*, and by 17 he was playing *Macbeth*. He joined the National Youth Theatre at 18.

During three years training at LAMDA he appeared in several productions with fellow student Colin Baker.

His professional début came at Chester Gateway (1969), before further Rep stints at Northcott, Exeter (1970), Worthing Connaught (1971), the Watermill, Bagnor, Berkshire (1971) and Liverpool Playhouse (1972).

At the Belgrade, Coventry he met actress Sheila Ferris while appearing in *Dracula* (1972); soon they were living together on a narrow boat, before marrying in June 1976.

Progressing to the Royal Shakespeare Company in 1973 to understudy Bernard Lloyd, Suchet stepped in with just days notice when Lloyd developed back trouble,

playing Orlando in *As You Like it* and Tybalt in *Romeo and Juliet* (both 1973). He never looked back, building an enviable classical CV that included the Fool in *King Lear* (1974/5), Ferdinand in *Love's Labour's Lost* (1975), Lucio in *Measure for Measure* (1977), Caliban in *The Tempest* (1978), Grumio in *The Taming of the Shrew* (1978/9), Angelo in *Measure for Measure* (1979), Shylock in *The Merchant of Venice* (1981) and Iago in *Othello* (1985/6).

Although TV was secondary, his screen début came in comedy *The Mating Machine* (broadcast 16 October 1970). Later popular television included *Public Eye* (1971), *The Protectors* (1973), *The Professionals* (1978), *Reilly, Ace of Spies* (1983), *Jackanory* (1987) and *Tales of the Unexpected* (1988).

Small-screen leads included Edward Teller in *Oppenheimer* (1980) and Sigmund Freud in BBC serial *Freud* (1984). BBC single plays and films included *Play for Today: The Cause* (1981), *Being Normal* (1983), *Oxbridge Blues* (1984), *Mussolini* (1987), *Cause Célèbre* (1987) and *Separation* (1990). Film on Four TV movie *A Song for Europe* (1985) won him an RTS award. His title role as an eccentric groundsman in satire *Blott on the Landscape* (1985) proved a TV breakthrough. The same year, he played Inspector Japp opposite Peter Ustinov's Belgian detective Hercule Poirot in US/UK TV movie *13 at Dinner* (1985). The Agatha Christie Estate was impressed, offering him the role of Poirot in a new ITV series.

Starring in *Agatha Christie's Poirot* (1989-2013), he was BAFTA-nominated for his performance in 1991, while the series won global audiences of 750 million. On saying farewell in 2013 he received an RTS Lifetime Achievement Award.

Later TV included a BAFTA-nomination for *The Way We Live Now* (2001), DI John Borne in *NCS: Manhunt* (2002), George Carman in *Get Carman* (2002) and as Van



Left:
In *Blott on the Landscape* in 1985.

Helsing opposite Marc Warren as *Dracula* (2006). As media tycoon Robert Maxwell in *Maxwell* (2007), he won an Emmy.

His movie career encompassed character roles in *A Tale of Two Cities* (1980), *The Missionary* (1982), Disney's *Trenchcoat* (1983), *The Little Drummer Girl* (1984), *Greystoke* (1984), *The Falcon and the Snowman* (1985), *Harry and the Hendersons* (1987), *To Kill a Priest* (1988) and *Flood* (2007).

Suchet's CV in fantasy stretches to voice credits as both the Phoenix in BBC serial *The Phoenix and the Carpet* (1997) and lion Aslan in a stage production of *The Lion, the Witch and the Wardrobe* (2012).

Delighted to appear in *Doctor Who*, Suchet had worked with Peter Capaldi twice before, when Capaldi guested in a *Poirot* in 1991, and in Victorian espionage drama *The Secret Agent* (1992). Suchet guested on webcast *The Fan Show* to promote *Knock Knock*.

Recent theatre has included the Old Vic's Broadway revival of *Amadeus* (1998-2000), bringing a Tony nomination for his role as Salieri, and as Lady Bracknell in *The Importance of Being Earnest* (2015).

Suchet and wife Sheila live in Pinner, Harrow and have grown-up children Robert and Katherine.

Suchet has featured on *Who Do You Think You Are?* (2008) and *Desert Island Discs* (2009). In 2009 he received the Freedom of the City of London and in 2011 a CBE. ■

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SMILE

The Doctor whisks Bill off to the far future to one of the first human colonies, but all they find are empty corridors and robots that communicate in 'emoji'. As the travellers delve into the mystery, they discover their only hope of survival is to smile.

THIN ICE

London, 1814. The Doctor and Bill arrive by accident at the last of the great frost fairs on the River Thames. Before Bill can enjoy the past, revellers are pulled beneath the ice and the Doctor must find out what lurks in the dark depths of the river...

KNOCK KNOCK

Bill rents a house with some friends, but on their first evening there, strange noises are heard. The house harbours a dark secret, and the Doctor would like a word with the eccentric old Landlord...

